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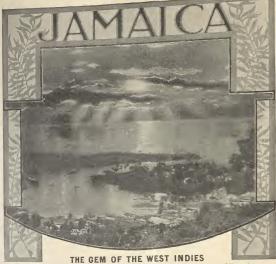
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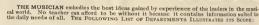
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October 17th 1849 rubbing elbows with greatest luxury, and with the In summing up the lifework of any man not only

BY ARTHUR L. MANCHESTER.

must his personality be considered, but the influence

must be taken into account. The relative impor-

of heredity and environment upon that personality

tance of heredity and environment is a subject which

has given rise to much discussion. With the merits

of this discussion this paper has nothing to do. It

is certain that both are dominating factors in a.l

life, and-struggle as we may-we cannot avoid them. Genius no matter how great: determination.

he it ever so strong, cannot utterly overcome their

effects. Down through the generations, sometimes

with a certainty that smacks of fate, sometimes over-

leaning one or more generations, are bequeathed traits of body, mind, and character which establish

predispositions like bands of steel, from which es-

cape appears impossible. From so long a succession

of musical ancestry we expect a John Sebastian Bach

to result, and we would be surprised and disap-

pointed at his failure to give a proper account of

himself. So, also, environment siezes us at birth, molding, fashioning, setting its stamp upon us, work-

ing out in us its will, at times almost to the oblitera-

tion of the attributes with which heredity has en-

dowed us. While we seekers after knowledge view

this battle between heredity and environment, striv-

ing to draw from it lessons to serve our own good,

it goes on before us, and will continue so long as

men are horn into the world. And now and again above the turmoil of mediocrity will be thrust an extraordinary example of the results when these

Such an example is Frederic Chopin. Unique not

only among contemporaries, which included such names as Schumann, Mendelssohn, Berlioz, Thalherg,

and Liszt, but also among the masters of all times,

revealed to us as a strange combination of weakness

and strength, of vacillation and fervor, of gaiety and

melancholy, of sympathy and shrinking reserve, the

originator of a style of composition which, despite

its narrow limits, has exerted a greater influence

than almost any other, his short forty years of life

are a fascinating study of the effect of environment

is contradictory, giving at once a clue and a com-

plication to the understanding of his activity. Of

stature, but of distinguished bearing, and with an

air of high breeding, with an oval face from out of

which looked spiritual, hlue eyes, a pale, transparent

factors unite in the production of a genius.

delicate hands and slight limbs, such is the outward aspect of the man whose music tells a story of melancholy in keeping with his physical appearance, of a patriotism so fervid that its savagery is all out of touch with his delicacy and avoidance of deep, stir-

ring topics of conversation. The study of such a life cannot hut be absorbingly interesting, and we do not wonder at the attention which has been given to it. Knowing nothing of his ancestry, we cannot tell how great is the influence of heredity in the composition of the man. His biographers make practically no mention of his forehears. His father was not a musician, and was not, so far as we know, of the physical and mental type of his son. The mother was a Polish woman of good family, presumably possessing the characteristics of her race, but a healthy homekeeper who held the fervid love of her son until her death. For the derivation of his physical and mental attributes we have no apparent source. His musical genius seems to have been his own birthright, and his boyhood did not particularly foreshadow the peculiarities of his manhood. But, however derived, his supersensitive, highly strung temperament was peculiarly susceptible to the influences of environment, and to the accident—shall we sav?—of his birth in Poland and at the precise time when that once dominant people were sunk in deepest distress, their very existence wavering in the balance, do we owe the nature of his achievement.

The migration of Nicholas Chopin, the young Frenchman, to Warsaw about 1787, at the suggestion of a fellow-countryman, his participation in the struggles of Poland to rehabilitate herself as a nation, and his ultimate adoption of Poland as his home were decisions fraught with pregnant possibilities, and from them came the career we are studying. The enthusiastic participation of the upon a sensitive nature. His personal appearance father in the struggles of his adopted country presaged the burning patriotism of the son. His earnest study of her history doubtless placed within the his personal appearance we can have some notion from the pen portrait by Liszt. Of rather low reach of the boy the traditions of which Poland was so proud, awakening him, child and man, to a keen sensibility of Poland's wrongs. Spending his childhood and youth smidst the turmoils of a lost nationality, with the rumblings of revolution ever soundcomplexion, a rather aquiline nose, fair, silky hair, ing in his ears, with the misery of direct poverty

traditions of a proud past constantly recounted in his presence, there is no surprise at the savage fervor of his patriotism. This is the environment which could make the pale, delicate, vacillating, shrinking Chopin write polonaises in which the clash of war sounds with tremendous fury.

When the young Frenchman, Nicholas Chopin reached Warsaw, he could not but be impressed with country which had once had a powerful voice in the politics of Europe, but which now had fallen from its lofty estate, reflected the conditions of the whole country. The strongest contrasts of poverty and wealth prevailed, the streets of the city were spacious, but ill paved; the churches and public buildings were large and magnificent, the palaces of the nobility were numerous and splendid; but the greatest part of the houses, especially the suburbs, were mean and ill constructed wooden hovels. This is the description of a visitor who came to Warsaw ahout the time of Chopin's arrival.

From the domination which had long been the pride of haughty Poland, she had fallen until, with territory diminished, her independence was gone and her very existence depended on the caprice of her powerful neighbors. The map of Europe was not yet set tled; Prussia, under the rule of Frederic the Great; Russia, under the unscrupulous Catherine II; and Austria, under the reign of Maria Theresa, were ready to dismember her when provocation should Carlyle aptly represents Poland as the "peaceable stepping-stone of Russia into Europe and out of it:—what may be called the door-mat of Russia, useful to her feet, when she is about paying visits or receiving them." Her king, Stanislaus Augustus, had been placed on the throne by Russia with force, and it only needed a spark to set the tinder afire. And the time was approaching when the spark and the powder were to meet. When Nicholas reached Warsaw, Poland was looking for a return of her former greatness, and the uprising headed hy Kosciusko took place not long after. Nicholas took part in it, narrowly escaping death in the massacre on the taking of Praga by the Russians in 1794. The final partition of Poland by the three countries already named brought to an end the existence of Poland as a king dom. Her glory was of the past; the children of the future would be told tales of her chivalry, of brayerv, of self-sacrifice, and, it is a pity but it must be said, of the cruelty of her nohles of former days.

las Chopin determined to return to Lorraine, hut sickness prevented, and obtaining a position as tutor in the family of Countess Skarheck, he eventually married and adopted Poland as his home. His affairs prospered, and the advent of Frederic, in 1809, shortly after the establishment of the Grand Duchy of Warsaw, hy Napoleon, found him occupying a po sition of comfort and honor as professor of the French language in the newly founded Lyceum in Warsaw. A little later he was appointed to a simi lar position in the School of Artillery and Engineer-When the peace of 1815 brought a period of tranquillity, the circumstances of the family were still further improved. Thus the infancy and howhood of the future composer were healthful and happy.

But the environment into which he grew was not one to leave on so susceptible a nature a pleasant impress. Poland in 1812 is described as follows: Nothing could exceed the misery of all classes. The army was not paid, the officers were in rags, the best houses in rnins, the greatest lords were compelled to leave Warsaw from want of money to provide for their tables. No pleasures, no society, no invitations as in Paris and in London. I even saw princesses quit Warsaw from the most extreme distress The Princess Radgiwill had brought two women from England and France, she wished to send them back, but had to keep them because she was unable to pay their salaries and traveling expenses. I saw in Warsaw two French physicians who in formed me that they could not procure their fees even from the greatest lords."

These were conditions which could not be eliminated hurriedly, and coming as the result of the oppression of surrounding nations, they could not fail to embit ter the Poles. Although sheltered from the suffering, Frederic grew up amidst the people whose wrongs were still all too fresh in mind. National characteristics still held sway and what could not be experienced in reality would have the stronger expression in the tales of those who kept the deeds of former years living in the hearts of the youth.

But Frederic's knowledge of Poland's struggle for

independence was not to rest only on the tales of the past. He was to come into a personal experience which would still more strongly touch him. Despite their nitiful condition, there still remained a flicker of hope in the breasts of the people; theirs was an ohstinate nature, and the exactions of the real ruler of the country, Grand Duke Constantine, hrother of the Emperor, and a man of hrutal severity, increased their insuhordination, finally fanning it into flame. In 1830, when Frederic was 21 years old, some young patriots took possession of Warsaw and aroused the entire country in revolt. A brave, but fruitless, struggle was waged to relieve Poland from the tyranny of Russia. Frederic, unlike his father in the previous outhreak, did not join his fortunes with his young compatriots; his irresolute nature triumphed, and added to the burden of suffering caused by the wrongs of his country those of a sense of failure. His sensitive nature vibrated to the torture he thus imposed upon himself. An ardent lover of home and country, his life was mainly spent far

Frederic Chopin was born on March 1, 1809, in rather mean habitation on the estate of Countess Skarbeck at Zelazowa Wola, a village about twentyeight miles from Warsaw. His father was tutor to the children of the Countess, one of his pupils standing as godfather to the future composer. It was shortly after the hirth of the only hoy in the family of Nicholas that the establishment of the Grand Duchy of Warsaw, by Napoleon, brought opportunities to the cultured Frenchman, and while the first years of the hoy's life were spent in a home where rigid economy ruled, a change for the hetter came

soon enough to spare him the pains of poverty.

Although the environment of Chopin's early childhood and young manhood was so tragic, exerting a determinative effect upon his music, his homelife was of the most cheerful and happy sort. Indeed, from what we can learn of it, it was as nearly ideal as it could be. The father, a man of standing and culture, respected and loved by his neighbors and family, the mother, "the hest of mothers," to use Frederic's words, and the three sisters whose cultivated tastes asserted themselves at an early age, constituted a family group into which the boy fitted happily. With the parents showing common sense

After the collapse of the effort of Kosciusko, Nicho- in their treatment of their children, and the reign of culture and domestic happiness in the home, it was to he expected that a child so gifted as Frederic would give early evidence of proper training. His opportunities were exceptional. In the October ETUDE the present writer discussed his student life. His musical bent was recognized and appreciated by teachers who seemed to possess the rather rare faculty of knowing how to direct it along proper paths without restricting it unduly. At 19, the youth was a piano virtuoso ranking with the most exalted. He was composing and already giving evidence of the originality which was to make him unique among composers. He had learned the difficult art of heing exacting with himself, even while

tranding unexplored paths. His childhood and youth were spent in these stud-His childhood and youth were spent in these stun-ies and in the enjoyment of the jollities of a vigorous admirers, gathered about him a few pupils, grew school life. His later melancholy was in strong contrast to the sprightliness of his youthful disposition. A favorite among his school fellows, he was leader in their fun, alheit his pranks were never of the rougher sort. In after years his facility in mimicry amused his friends and caused them to say he would have made a great actor. A comedy, writ ten at the age of 15 in collaboration with his young



est sister to celebrate his father's name day, though not remarkable, showed him to be a clever lad. At 19 Chopin may he said to have entered upon

his career. His genius had fully shown itself and only awaited the touch of time and experience to mature it. Fourteen days in Berlin, in 1828, gave him his first glimpse of the outside world: From this time on he was to spend his days largely away from Warsaw. July, 1829, saw him start with friends for Vienna and enter into the enjoyment of the artistic life of that city. Overcoming a timidity, which later kept him from frequent public appearance, he gave some concerts, playing his own compositions and improvising. His originality was recognized, his reception was gratifying. Visits to Prague, Teplitz, Dres-den, and Breslau were followed by a return to Warsaw in September of that year. Here he gave several concerts, from which he derived both pecuniary profit and fame. While here he endured the attacks of the grand passion usual to susceptible artists, but recovered without serious disturbance.

His stay in Warsaw was short, for he made a second visit to Vienna, and the revolution of 1830, which utterly destroyed the peace of Poland, found him still there. Unable to bring himself to join the young patriots, he lingered in Vienna, in great anxiety ahout the safety of his parents, and suffering all the tortures of indecision. Finally he decided to go to Paris, and at the age of 22 he entered upon the last period of his life. His patriotism, denied

the outlet of action in hattle for his country, was to find expression in his music. The C minor etude called the "Revolutionary," is said to have had it inspiration in the fall of Warsaw on September of

The limits of this study do not permit a detailed account of his last eighteen years. They were shear in Paris, which was the scene of triumphs and suffering. There his greatest works were written, there his genius matured and gave permanence to conceptions which were to infuse a new meaning into the few small forms in which it expressed itself There be met his evil genius, George Sand, who marred the life of more than one man. There his days were uneventful, the hattles within giving no sign except through his music. The little journeys he took were but episodes; he made friends and capricious, was loved much, loving little in return and fought against the encroachments of disease all the time giving birth to heautiful, significant tonal expressions of his personality, his individuality Two visits to England were not especially productive of signal artistic triumphs. His father had died in 1844 of chest and heart troubles, his sister Emelia had also died early of consumption, and at length the disease fastened upon him, and he ended his se tivities between 3 and 4 o'clock on the morning of October 17, 1849. He was buried in Père la Chaise

It was a life of only forty years; it was lived by one whose temperament was not indicative strength; it was marked by more or less capricious ness; it was a strange compound of effeminacy and masculinity; it was shallow, yet deep. It was devoted to a narrow, a very narrow, activity; but it marked an epoch in music, and uplifted a standard which has not yet, in its own field, been reached h

AN APPRECIATION OF CHOPIN

His Works Embody All Technical Forms

BY ISIDOR PHILIPP

No one but Chopin (unless we except Liszt) has so enriched piano music with new combinations. In original figures, in treatment of scales and arpeggios, in the construction of his accompaniments, and the important rôle given to the left hand he is unique and his works as a whole may justly be considered the model of modern technic.

His influence has been extraordinary; even to-day the whole of the Russian pianoforte school from Rim sky-Korsakow to Scriahine, including Antipow. Blu menfeld, Withol, ctc., are writing under his influence

The classical players of his day, Kalkhrenner and his followers, were shocked at Chopin's innovation in fingering. The object of them was to keep the hand in normal position as much as possible; for instance, when passing the third or fourth finger over the fifth. But this reform of fingering, and especially the improvement in hand-position, is among the most valuable devices of Chopin the pianist.

Liszt, Thalberg, Döhler, Dreyschock, Willmers, Alkan, all profited by Chopin's genius.

My teachers, Heller and George Mathias, have often told me how Chopin made his pupils work. He would take an etude of Clementi or Moscheles and make them play it slowly and fast, forte and piano, legato and staccato, till the touch became even fine and elastic, without a break or a weak spot. He sought absolute independence and absolute freedom of the fingers,-and he insisted, above all, on beauty of tone, which he obtained by slightly extending the fingers, so that the fleshy cushion of the tip rested on the keys. Besides this, he understood the secrets of the two pedals.

What I have just said about the modern Russians might be repeated, to a less degree, perhaps, of all piano-music that has seen the light since Chopin's day. On the one hand, Chopin; on the other Liszt: the whole art of modern piano-playing rests on these two; they created it. But their art created also new exigencies. To interpret it the entire arsenal of modern technic is required, and the most absolute freedom of expression. If I am asked what are the elements of technic necessary for interpreting Cho pin's works I reply: In Chopin himself you will find them, for, I repeat, no one else has so widened the field of the pianoforte, and in no other works can be found so rich a collection of material for huilding

THE ETUDE

great sacrifice of blood and life.

dependent again?

unfortunate-cause.

ions, the idealist.

versal, to God, to Love!

ful, like the smile of Heine.

And the one in C minor! How heroic in its sad-

ness! And what is it that bursts forth from the

after the battle of Warsaw (1831): "Oh! that the

Czar may drown in our tears!" And the grand Pol-

onaise in A-flat—is it not the dream vision of a dis-

tant future when Poland shall be victorious, free, in-

Chopin the Pole.

Has ever bard sung the woes and yearnings of

his people more clearly, more forcibly, more nobly?

Surely Frederic Chopin was a revolutionist, for the

warriors of his tone-poems are not hrutal aggres-sors, not savage invaders, but noble champions of a

perfectly legitimate and worthy-though extremely

The revolutionary trait, however, is gregarious.

It is a trait of masses rather than of individuals, in

the sense that in the uprising of a people the in-dividual merges his identity in the great hody of

the rebelling party. Hence we recognize in the works

of revolutionary mood rather Chopin the Pole than

Chopin the man, the Chopin we love, the dreamer,

the poet. The essential Chopin, despite Poland and

its misfortunes, is the solitary seer of wondrous vis-

Man is never quite so much himself as when by

himself; alone with his dreams, longings, aspirations;

alone with his heart, with his God. The deepest re-

cesses of the heart do not disclose themselves in the

turmoil of popular uprisings. For these emanate from

hatred (though love-begotten hatred); they call upon the coarser virtues, upon valor, strength, disdain of

physical suffering, of death, and the call comes from

temporal causes. But when night has calmed the

tempestuous heart; when quiet reigns, and man, from

a solitary vantage ground, contemplates the noctur-

nal sky; when the myriads of kindly lights shed the

Chopin the Poet.

Yes, the Chopin of the Nocturnes, of the slower

moving Preludes, of the C-sharp minor or A-flat

major Etudes, of the Berceuse, is, after all, the real,

the essential Chopin! And when his name is men

arms, though frequent enough in his works, somehow

recede from our memory to give precedence to his

calmer, more resigned, more reconciled moods. And

when our thoughts turn to his Valses and simpler

Mazurkas, it seems as if a faint smile were stealing

through his tears, a smile half bitter and half hope

A Revolutionist in Music Also.

But now, that we have the Chopin intime the real

Chopin,-is the revolutionary trait totally absent in

his works of quieter character? By no means! If

Compare any work, no matter which, written for the

piano before his time with any one of equal merit

written afterward and see if the treatment of the

piano is the same. Take Chopin out of the history

of music and you create an ugly gap; hut take him out of the history of the piano and you destroy it.

It simply falls to the ground. Was he a rebel? Why,

I were asked: where is it? I should say in reply:

minor Etude? It is the wail of Polish mothers



almost of horror over the utter uselessness of the WHEN we contemplate a portrait of Chopin, when the remembrance of his fascinating melodies renews to us the life of these delicate, finely cut features of his face, from which it is so easy to guess an equally delicate slender hody—the very idea of connecting him with anything so savagely heroic as a revolution seems absurd. This hypersensitive little man who, upon receiving back a book from a friend hastily opened it and said: "You have smoked while reading it-I smell it-you may keep it"! this diffident, retiring creature who was so afraid to let a written word go out of his hand that he would walk from one end of Paris to the other merely to avoid the writing of a letter; this, nevertheless, inwardly haughty little person to whom the very touch with the common riff-raff was so odious that he shunned any place where they could possibly he, and who selected all his associates-when not artists-from among the nohility; he-a revolutionist? Preposterous, you will say. And yet such he was!

The Polish Temperament.

He was a Pole; an educated Pole. He had the temperamental traits of his nation, those traits which were the cause of its downfall. Impulsive, sensitive, romantically chivalrous, pugnaciously uncompromising, aroused to furious anger by the slightest cause for disagreement, the Poles carried on internal strife so long that it weakened them and made them an easy prey for the surrounding powers, who divided the kingdom among themselves under the plea that thus only could order be restored and internal peace secured. However much the Poles may thus have had to blame themselves, they felt the hands of their pitiless conquerors lying heavily upon them. As time went on the cause of the partition of their nation faded from their memory, but the sad fact. the partition, remained and kept rankling in their mindas it does to this day.

Now, if the Poles were flery in their resentment, their women were—and still are—perfect fanatics on this premise. When the men felt that further halm of consolation into his heart or storm driven clouds respond sympathetically to his mood, thentugging at their chains was useless for the time beah, then-the mind will turn to things eternal, uniing, the women would prod them up into renewed uprising; they used every means at their command; mothers would threaten their sons with their maternal curse; wives would threaten their hushands loving maidens would resort to promises of hlissful rewards. They were Megera, Euminides, and Erynis rolled into one, and Chopin's mother was of pure Polish blood, belonging to boot, to a family of no-bility, impoverished by the rebellion of 1768. tioned in our hearing, it is those works we remember first. The tramp of horsehoof and the clatter of

The Polish Temperament in Chopin's Music.

of even the noblest families to become a revolutionist; he was one by inheritance. With his frail physique he could not take arms against the oppressor, hut he kept the fire of patriotism hurning in the hearts of his compatriots hy using that agency which Nature gave into his hands and which is said to be even mightier than the sword. He took his place by the side of Mickiewicz and other great Polish poets and writers who sang and preached Poland and revolution; but, where their words spoke only to their countrymen, his word reached all over the civilized

Think of the Polonaise in E-flat minor! What a world of determined resentment it expresses! One can almost see the rehels assemble, secretly, stealthily, but with the grim determination not to outlive their national shame; to die, if needs be, but to he rebelled against things that were believed in, as we believe in the law of gravitation! He rehelled against playing in time! Think of it! He was the first who became conscious that strictly measured time-heats are an artistic impossibility. He modestly applied his discovery only to his own works, but he nevertheless opened our eyes (or ears) to the fact that a certain freedom in time-beats must have preexisted, for he did not invent that freedom which he so inaptly named tempo rubato, he discovered it! We understand to-day that neither Bach nor Beethoven could have so violated their musical nature as to always play in strict time; but we also understand that they used their freedom unconsciously. Of course, Schumann says: Play, in time! But he meant the obedience to a much higher law; he meant it esthetically, while, alas, he is mostly taken literally. That, however, is our mistake, not his. Yes, Chopin openly rebelled against strict time! Honor to his memory

He also objected to the use of the pedal as a mere prolonger of tones. He saw its possibilities as a means of coloring and he did not care if two harmonies did get mixed so long as they were relatives as near as Tonic and Dominant. Was he a rehel?

What was the piano before his time? A substitute for the orchestra. Among sovereign instruments it was a vassal. And now? Now it is a sovereign like violin, voice, or organ, only a trifle more so. Where these are dukes, it is a king who bows to none but the imperial majesty of the orchestra.

But, you might ask, what about Beethoven's sonatas? Are they not for the piano? Surely! Still, they are too absolutely musical to be pianistic. They do require a good piano technic, but it is rather that of the expert interpreter of orchestra scores than that of the solo pianist. They call principally for musicianship. Moreover, if piety and reverence did not forbid their heing orchestrated, there would be no preventive reason in the sonatas themselves, for surely there is enough orchestral suggestion in every one of them to well nigh preclude any error in the orchestration.

Now try to orchestrate one of Chopin's sonetast You will be puzzled! You first, and the poor memhers of your orchestra afterward. It won't sound

True, the "Funeral March" has experienced several successful orchestrations, but this piece is-and must he by its very nature-orchestrally thought and con ceived by the author. As to any other work of Chopin, it will hear neither orchestration nor even transcription. What a pitiable thing that E-flat Nocturne is when the melody is taken away from its enveloping accompaniment and transferred to the violin! All its charm is gone. It reminds one of the things one sees in an anatomical museum-a human form with the skin off and all the muscles, etc., laid bare. It makes one shudder, no matter how well it may be played.

No, Chopin bears no transcription. His works are piano works. The piano par excellence!

Fortunately the piano composer was influenced by the colors of the orchestra, while after Chopin the orchestral writer tried to vie with the piano. Like most new departures, the imitation of piano effects was so much overdone that serious musicians had to raise their warning voices against "the thraldom of the piano." And quite rightly. But this stage of exuberance did its work, nevertheless, to place the piano legitimately among the recognized instruments of musical poetry, and for this achievement none can claim the credit as justly as Frederic Chopin.

THOMAS ATTWOOD was organist of St. Paul's Cathedral, London, for forty-four years,-from 1796 to 1838. He was a pupil of Mozart and was one of the first among English musicians to recognize the genius of Mendelssohn, who dedicated his "Three Preludes and Fugues for the Organ" to Attwood. By his expressed desire his remains were laid to rest in the crypt of St. Paul's, in a grave beneath the spot where Father Smith's organ stood for one hundred and sixty years. The inscription on the tombstone

"Under this stone lie the mortal remains of Thomas Attwood, who was appointed organist of this Cathedral, 1796. He departed this life the 24th March 1838, in the 73d year of his age. Turn thee, again, O Lord, and be gracious unto thy servant."

Henry Purcell, organist of Westminster Abbey, died in 1695 at the age of 37. His body was also interred in a grave beneath the organ.

Frederic Chopin did not need to see the humiliation

die fighting. There is also ever present that mel-



BY MARY VENABLE.

Many of the world's greatest men have given their time, wholly or in part, to the cause of education. The names of those who made it their lifework are well known; but less thought is given to the fact that poets, painters, sculptors, bistorians, philoso phers, scientists, and mathematicians of highest fame have divided their time between creative work and the imparting to others of their knowledge and skill: Milton, Michaelangelo, Raphael, Socrates, Plato, Spencer, Huxley, these are the names of a few of the exalted geniuses who have honored the teaching profession.

Most of the masters in music have been teachers also: Palestrina, Baoh, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Weher, and Liszt were sought after as teachers of eminence the quality of instruction varying according to the temperament of the man, from good to indifferent: actually had it could never have been, for association with a great man is always uplifting and fruitful.

Chopin's Punils

The story of Chopin as a teacher is an interesting one. Unlike Bach, Liszt, and Mozart, he founded no school of playing in his own day, and none of his pupils became great composers or very distinguished planists. This may have been hecause several of his most talented pupils died at an early age, or because, being mainly of the nobility, they had not the spur of necessity to prod them; or there may have been some quality necessary to vital teaching lacking in Chopin's work-although this last surmise would seem, from the proof obtainable, to lack foundation, for both pupils and friends of Chopin considered him a most excellent teacher, and the records of his teaching hear them out in this. But while none of his pupils became great composers, a number of them hecame celebrated teachers. George Mathias, who studied with Chopin for five years, was until very recent years, when he was afflicted with blindness, one of the best known of the Parisian teachers of piano playing, as was also Marmontel. Carl Mikuli is best known through his edition of Chopin's compositions. Others less prominent are Gustav Schumann, Brinley Richards, Lysberg, Wernik, Tellefsen, Gunts berg, and numerous Polish and French princesses and countesses. Those who have left written accounts of their pupilage are Madame Dubois, Adolph Gutmann, Mathias, Mikuli, and Madame Streicher. Madame Streicher's diary, extending through ten years of musical association with Chopin, is especially val-

Chopin's Enjoyment of Teaching

Although Chopin did not in his day become the center of school, yet the influence of his music, and of his playing and teaching have left an indelible imupon pianism; his etudes alone were epochmaking in piano-technic. As Chopin was engaged in teaching from four to five hours each day, it is a pleasure to learn that he thoroughly enjoyed the work. Karasowski, in his "Life of Chopin," writes: "He found in this lahorious employment a certain pleasure of which he made no secret, if only he discovered talent and industry in his pupils. He reproved, it is true, the slightest mistake, but always lost kindly and in a manner to encourage the pupil Only in later days, when his nerves were irritated to the uttermost hy increasing disease, did he become angry, generally with pupils who were slow to comprebend. Then he threw the notes from the stand and the pupils were obliged to listen to bitter words. Chopin's apparently weak hand has not only hroken in pieces pencils, but chairs, also. But the outhurst of passion did not last long. A tear in the eye of the upbraided pupil could appease the anger of the master at once, and his kind heart was troubled to make amends for the wrong,"

That his teaching might be of the very highest or der, and no lesson be given when he was wearied Chopin gave usually but four lessons a day, never more than five. These he gave punctually at the hour appointed, although a single lesson often lasted for several hours, during which "a holy and artistic zeal hurned in Chopin; every word from his lips was incentive and inspiring." Chopin's usual charge for a lesson was twenty francs-about four dollars, and this, after the unpleasant European fashion, was placed upon the mantel shelf by the pupil, after receiving the lesson. "Yet even the highest fees could not induce him to give lessons to anyone without talent. Courteously-for with Chopin it could not he otherwise-he expressed his view in such a case and declined to increase the number of his pupils. On the contrary, he encouraged young talent with genuine kindness. To such he lent with pleasure hooks, music, and sometimes even money, if he dis covered that their means were limited, and also gave instruction to many without accepting compensa tion," To the lessons he brought a concentrated intensity, an insistent force, which inspired his pupils with enthusiasm for work and a devotion to their master which never wavered, even when the lesson had been a stormy one. Through it all they recognized that he had their musical progress at heart.

Musician-making.

All Chopin's teaching tended to make, not merely pianists, hut musicians of his pupils, and to this end he insisted upon much ensemble practice. He strongly advised the study of theory of music; and to such ex tent was this practiced by the more talented of his pupils, that "little Filtsch," a wonderchild of 13, upon occasion when he was to play with orchestra the F minor Concerto, supplied from memory all the orchestral parts, which bad become mislaid: it is not strange that Chopin greatly mourned the loss of this favorite pupil, who died when he was 15 years of age.

Chopin urged his students to frequent hearing of good singing, especially of the Italian school, in order to gain a good conception of legato, of phrasing and especially of the vocal portamento, an effect which he imitated when playing the embellishing runs and passages of his own compositions. "You must sing if you wish to play" he would say; and "he does not know how to connect two notes" was his most scathing, withering criticism.

Legato Scale Playing.

Apropos of legato. Mikuli writes that "he treated very thoroughly the different kinds of touch, especially the full-toned legato. As gymnastic helps he recommended the hending inward and outward of the wrist, the repeated touch from the wrist, the extending of the fingers, but all this with the earnest warning against overfatigue. He made bis pupils play the scales with a full tone, as connectedly as possible, very slowly and gradually advancing to a quicker tempo, and with metronomic evenness. The passing of the thumb under the outer fingers and the pass. ing of the latter over the former was to be facilitated by a corresponding turning inward of the hand. The scales with many black keys (B, F-sharp, and D-flat) were first studied, and last, as most difficult, C major In the same sequence he took up Clementi's Preludes et Exercises, a work which for its utility he esteemed very highly. According to Chopin the evenness of the scales (also of the arpeggios) not merely depended upon the utmost strengthening of the fingers by means of five-finger exercises and on a thumb entirely free at the passing under and over, but rather on a lateral movement (with the elbow hanging quite down and always easy) of the hand, not by jerks, but continuously and evenly flowing, which he tried to illustrate by the glissando

over the keyboard. Of studies he gave after this a selection of Cramer's 'Etudes,' Clementi's Gradus un Parnassum, Moscheles' style-studies for the higher development (which were very sympathetic to him) and J. S. Bach's 'Suites' and some fugues from 'Da Wohltemperirte Clavier.' In a certain way Field's and his own nocturnes numbered likewise with the studies, for in them the pupil was-partly by the apprehension of his explanations, partly by observation and imitation (he played them to the pupil unweariedly)-to learn to know, love, and execute the beautiful smooth vocal tone and the legato. Smoothness of passage work and a cantabile style of playing he continually insisted upon. He con sidered that legato depends, primarily, upon absolute suppleness and independence of the fingers, and often cautioned the pupil-"easily, easily!" He in sisted upon scale practice with all gradations and changes of dynamics, with both staccato and legate touches, as well as rhythmic playing in groups of four, three, or two notes. Mikuli says "Chopin taught indefatigably that the exercises in question were no mere mechanical ones, but called for the in telligence and the whole will of the pupil, on which account twenty, and even forty, thoughtless repetitions (up to this time the areanum of so many schools) do no good at all, still less the practicing during which, according to Kalkbrenner's advice, one may occupy one's self simultaneously with some kind

Originality of Fingering

While it is to Bach that we owe the establishment of the most common formula of scale fingering, and a methodic and intelligent use of the thu turning it under the fingers, -for he was the first musician of high standing who gave encouragement to the thumb to perform its natural function in scale playing, instead of hanging down, off the keys. cumbrously and uselessly,-it is to Chopin that we owe a scientific elaboration of this branch of technic Chopin often advocated the turning of the thumb under the little finger when cantabile playing or speed were to be gained by this means. Such a man ner of playing, of course, implied an inclination of the hand even greater than with the usual fingering, so that the thumh could be prepared thoroughly and easily over the key next to be struck by it. This was not his only innovation; he frequently used his thumb on the black keys. With what borror did those of the old school look upon this innovation! What must Czerny have thought of this new style of fingering-Czerny, who in his rules for fingering says: "As to what must be observed or avoided in any regular system of fingering: First, When several keys are to be played, one after another, either in ascending or descending, and five fingers are not sufficient for the purpose, the four longer fingers must never be turned over one another; hut we must either pass the thumh under, or pass the three middle fingers over the thumh. Secondly. The thumb must never be placed on the black keys. Thirdly, We must not strike two or more keys with the self-same finger." As to Czcrny's remark about the longer fingers being turned over cach other, we well know that the playing of thirds and sixths as well as a cantabile style in general has been made much easier by the frequent violation of this rule-a violation so common as to have become, not merely the exception which proves the rule, but a law in itself, and one of infinite value. Legato in the outer parts can frequently be obtained only by this means which, thanks to the boldness of Chopin, is now taught as a part of the technical equipment of every student. As to producing two or more consecutive tones by means of the same finger, we now do this in almost every piano composition, perforce, besides which, the player often prefers such fingering as a means of obtaining a certain quality of tone different from that gained by using successive fingers. These things Chopin taught, by example, by precept, and by the fingering which he sometimes marked in his own compositions. Chopin used two makes of piano: the Erard, when he was not feeling strong, because it had a "ready-made tone," and, when in good health the Pleyel, which he considered the superior instrument, because it yielded variety of tone in propor tion to the skill of the performer.

The Pedals

"In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regard ing the misuse of it, and said repeatedly to the pupil:

THE ETUDE

"The correct employment of it remains a study of life." This from Madame Streicher; Marmontel, in his "Les Pianistes Celèbres." corroborates this in saying: "No pianist before him employed the pedals alternately or simultaneously with so much tact and ability-and in making constant use of the pedal he obtained ravishing harmonies and melodic rustlings which astonished and charmed. Play as you feel and you will always play well' was a maxim of his; and 'do put your whole soul into that' he would cry excitedly to a pupil who was missing the spirit of the passage he was playing." It is of interest to learn that like Reethoven Chonin intended to write a book upon piano-playing; like him, also, he always found poetic creation more important and interest ing, and this proposed theoretic work was never completed. He wrote but a few pages, and these he destroyed, dissatisfied; for it is little, indeed, that one can learn of an art by reading about it. Living it is the only way of acquiring it in even a small degree.

His Kindliness. A few anecdotes as to his reception of pupils and

his personal attitude toward them will give an idea of his manner in teaching. Niecks, to whose "Life of Chopin" we owe more information than to any other one authority, quotes the following from Madame Streicher's diary: "Anxiously I handed him my letters of introduction from Vienna, and begged him to take me as a pupil. He said very politely but very formally: 'You have played with applause at a matinee at the house of Countess Appony, the wife of the Austrian ambassador, and will bardly require my instruction.' I became afraid, for I wa wise enough to understand that he had not the least inclination to accept me as a pupil. I quickly protested that I knew very well that I had still very, very much to learn. And, I added timidly, I should like to be able to play his wondrously heautiful compositions well. 'Oh!' he exclaimed, 'it would he sad if people were not in a position to play them well without my instruction.' 'I certainly am not able to do so,' I replied anxiously. 'Well, play me something,' he said. And in a moment his reserve had vanished. Kindly and indulgently he helped me to overcome my timidity, moved the piano, inquired whether I were comfortably seated, let me play till I had become calm, then gently found fault with my stiff wrist, praised my correct comprehension, and accepted me as a pupil. He arranged for two lessons a week, then turned in the most amiable way to my aunt, excusing himself heforehand if be should often be obliged to change the day and hour of the lesson on account of his delicate health. His servant would always inform us of this. . . taught with a patience, perseverance, and zeal which were admirable. His lessons always lasted a full hour, generally he was so kind as to make them longer. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss me. Then he also played, and bow splendidly: but not only bis own compositions, also those of other masters, in order to teach the pupil how they should be performed. At a soirée (December 20, 1848) he made me play the sonata with the 'Funeral March' before a large assemblage. On the morning of the same day I had once more to play over to him the sonata, hut was very nervous. Why do you play less well today?' he asked. I replied that I was afraid. 'Why? I consider that you play it well, he rejoined very gravely, indeed, severely. But if you wish to play this evening as nobody played before you, and nobody will play after you, well then!"

A view of Chopin at his teaching is given by Mikuli: "Chopin made great demands on the talent and diligence of the pupil. Consequently there were often des legons orageuses, as it was called in the school idiom, and many a beautiful eye left the high altar of the Cité d'Orleans, Rue St. Lazarre, bedewed with tears, without, on that account, ever bearing the dearly beloved master the least grudge. For was not the severity which was not easily satisfied with anything the feverish vehemence with which tho master wished to raise his disciples to his own standpoint, the ceaseless repetition of a passage till it was understood a guarantee that he had at heart the progress of the pupil."

While these pupils emphasize the fact that Chopin often played to them, others state that his instruc-

tions were mostly verbal. But as every teacher will appreciate, whether or no he played much to the pupil would depend largely upon the pupil bimself, the stage of his advancement, his temperament, and the likelihood of his profiting from such a form of instruction, as well as upon the state of bealth and strength and upon the mood of the master; for no good teacher trains all his pupils upon the same plan, That Chopin never resorted to the Procrustean bed, hut, employing all his skill, adapted his teachings to the need of the individual pupil, is a foregone conclusion, even were the testimony not so varied and positive as it is.

Sarcasm-a powerful pedagogic lever when advisedly applied-he employed with telling effect. "What is that!" he once exclaimed to a pupil who had played an arpeggio in a slovenly and harsh manner: "Has a dog been barking?" and when hardpressed as to the progress of a pupil of whose ahil ities he was unwilling to speak, he replied: "Oh, he makes very good chocolate!" a repressive evasion which served its purpose of stopping the conversa tion in the unwelcome direction. This style of response has since often heen imitated by exasperated teachers. To a pupil misusing and exaggerating the much-abused tempo rubato he would mockingly ex-claim: "Je vous prie de vous asseoir!"—a satiric order which soon produced a more balanced and rhythmic playing in the unfortunate pupil to whom it was given.

Reams have been written about the Chopin rubato Concerning it Chopin himself said: "The left hand should be like a Capellmeister, it dare not for a moment become uncertain and wavering." "Let your left hand he your conductor and always keep time." Mikuli explains the term in this way: "While the singing hand, either irresolutely lingering or as in passionate speech eagerly anticipating with a certain impatient vehemence, freed the truth of the musical expression from all rythmic fetters the other, the accompanying hand, continued to play strictly in time." Madame Streicher writes: playing was always noble and heautiful, his tones always sang, whether in full forte or in the softest piano. He took infinite pains to teach the pupil this cantabile way of playing. . . . He also required the strictest adberence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos, as well as exaggerated ritardandos. . . . And it is just in this respect that people make such terrible mistakes in the execution of his works." Next in importance to Chopin's own words are perhaps those of Liszt, whose interpretations of Chopin's works were sometimes more satisfactory to the composer than his own. Liszt gave this explanation to a pupil: "Do you see those trees? The wind plays in the leaves, stirs up life among them, but the tree remains the same. That is the Chopin rubato.' "Through his peculiar style of performance," Liszt writes, "Chopin imparted the constant rocking with the most fascinating effect, thus making the melody undulate to and fro, like a skiff driven on over the bosom of tossing waves. This manner of execution which set a seal so peculiar upon his own style of playing, was at first indicated by the term temporal ubato, affixed to his writings: a tempo agitated broken, interrupted, a movement flexible, yet at the same time abrupt and languishing and vacillating it is agitated. In his later productions we no longer find this mark. He was convinced that if the performer understood them, he would divine this rule of irregularity. All his compositions should be played with this accentuated and measured sway ing and balancing. It is difficult for those who have not frequently heard him play to catch this secret of their proper execution. He seemed desirous of imparting this style to bis numerous pupils, particularly those of bis own country.

Teaching Material

Chopin is said to have admired greatly the com positions of Mozart, and to have taught them; and although but one pupil mentions this fact, we can-not doubt it; for after hearing Ysaye's playing of the "Concerto in E-flat major" or Reisenauer's render ing of the "A minor Rondo," one feels that Chopin's original pianistic ornamentation germinated partly from the Mozart embellishments, as well as from the Italian school of bel canto, just as his harmonic strength is founded on Bach. Some of Schubert's

compositions were used as teaching material, and a few of Weber's; of Beethoven's music, only the three sonatas, Op. 27, No. 2, Op. 57, and Op. 26 were used; Mendelssohn's "Songs Without Words" and the "G minor Concerto" and some of Liszt's compositions were also studied: and of Schumann, nothing at all, despite the fact that it is largely owed to Schumann's journalistic generosity that Chopin so early won recognition from his contemporaries. For it was Schumann's "Hats off, gentlemen,-a genius!" and the rest of that enthusiastic criticism of Chopin's Op. 2 that caused his name to leap into sudden prominence among musicians.

As is evident to any student who feels the Chopin spirit and who studies his compositions with appre ciation of their depth, Chopin was a devotee of Bach. "One morning he played from memory fourteen preludes and fugues of Bach's," writes Madame Streicher. "and when I expressed my joyful admiration at this unparalleled performance he replied: They can never be forgotten." Questioned as to bow he prepared himself before giving a concert, he replied: "For two weeks I shut myself up and play Bach. That is my preparation. I do not practice my own composino" With such a reverence for this greatest of masters and with such complete realization that his works form the firmest of all foundations for the musician, and for the pianist (even from a mere technical standpoint) Chopin (to paraphrase Schumann) "made the 'Well-tempered Clavichord' the daily bread" of his students. "Always practice Bach." ad vised he; "this will he your best means to make progress."

CLASSIC AND MODERN.

A THOUGHTFUL article by Felix Mottl, touching upon a point interesting to reflective musicians, has recently appeared in a Viennese journal. Speaking of the confusion occasioned by the misconception of the two terms "classic" and "modern," be says that the popular impression that "modern" implies progression and that "classic" is its logical antithesis radically false. To it he attributes many of the misunderstandings that arise in musical questions, He considers that the word "modern" contains some thing entirely outside the domain of art: that it may be used to express styles in dress, manner, cus tom, etc., in vogue a week, a year, or even longer, but which finally pass away to he succeeded by others, no more enduring in the end. A woman's hat, her gown, picture postal cards, for instance, may be modern, but not music in its highest manifestation. Regarded from the most elevated standpoint, music, he fluely says, has no past and even no future-only a glorious present "in which everything that is great, true, eternally vital, unite as

in one peaceful embrace." This has the ring of the "Eternal Now," of which so much is made in some systems of metaphysics.

He further says that Bach, Mozart, Beethoven,

Wagner, in their characteristic creations were never 'modern"; that these works represent the basic evolution of the art: that even in returning to their epoch we could not call them "modern." He adds that there have been great composers who have at times been modern as he understands the termhe instances Handel and Mendelssohn, the former in his operas, the latter in music to the "Antigone and Edipus" of Sophocles-but that such works and parts of works have long since faded away, while what was once true and innately vital still delights us, and can never grow old.

HAVE confidence in yourself; you know more about yourself than anyone else, and you are capable of judging yourself best,

Since music is the expression of soul-character, it is easy enough to see what must be the musician's first consideration.

A large heart begets a large mind. Thus is the emotional interlinked with the intellectual. But the will must always direct.

THERE is a saving that life without music would be a desert, but music without life is still worse-Leo E. Haendelman.

CHOPIN was a mystery to bis contemporaries, a phantom to his successors. It is perhaps true that no one ever quite understood him except Aurora Dudevant, the towering George Sand of French literature, who was a woman and had the intuition of her sex molded by the inspiration of love. Whoever does understand a man of complex nature but a woman? Much bas been written of Chopin's character; little of it explains him. His music tells us more of his soul than all the books, which are at the best contradictory.

He was a compound of melancholy and enthusiasm, and because of this men misunderstood him. He had in the highest measure that evonisite femininity of intellect which is essential to the artist of ultrarefined style, and because of that men said he was a weakling. They called him a sick man, meaning that there was no health in him intellectually, as well as physically. No doubt there is some truth in this. He was not the normal man, but he was not an emasculate. The blood of a progenitor flowed in his veins, and he could rage splendidly for Poland in music, and in life seek the repose of a woman's

An Aristocrat.

He was too much of an aristocrat to battle face to face with the sordid world and for this too he was called weak. But after all how could he have been Chopin, whom Schumann called the proudest poetic spirit of the time, if he had been a doctrinaire like Beethoven or a poseur like Liszt? He was what he was, and even his personal appearance and commonest traits seem to have made contrary impressions upon his friends. Liszt says his eyes were blue and Karasowsky is at a loss to understand this, because he plainly saw that they were brown. Scribes have said that he was moody and melancholy, but Karasowsky records that women said he had a cheerful disposition, with a heart full of longing.

This same Karasowsky, who knew him long and well, writes thus about his personal appearance: "His dark brown eyes were merry rather than dreamy; his smile amiable and free from all bitterness. Very beautiful was his delicate, almost transparent complexion, his luxurious hair was auburn and soft as silk; his nose slightly bent, of Roman cut; his movements were elegant, and in his intercourse with others he had the manners of the noblest aristocrat. Everyone who could comprehend true excellence, true genius, was forced, so soon as he saw Chopin, to say: 'That is an extraordinary man.' sound of his voice was melodious and somewhat suhdued. He was not above medium height; was hy nature delicate, and in general resembled his mother.

His Life Experiences Psychologic.

Mr. Huneker, in his admirable book, "Chopin, The Man and His Music," says with that brilliant pertinence which characterizes all this author's writings: "Chopin went from Poland to France-from Warsaw to Paris—where finally he was borne to his grave in Pere la Chaise. He lived, loved, and died; not for him were the perils, prizes, and fascinations of a hero's career. He fought his hattles within the walls of his soul-wc may note and enjoy them in his

Mr. Huneker further reiterates what we all know, that the experiences of Chopin's life were psychologic. He was not a figure in the strenuous whirl of events. He sat apart. He lived within himself, and when he gave anything of himself to others he suffered. He suffered because his was one of those exquisitely sensitive natures which cannot share its emotions without something of the shame that comes of exposing the nakedness of a warm heart. It is not easy for such a man to give friendship, for he neust expose his secret life. It is almost impossible for him to give love, and, when he does give it, he gives in agony and with certain remorse.

Who fails to recall the miseries of Beethoven's loves? There dwelt side hy side with the love of the great symphonist something of the rage of the lion. He loved with the fury of a savage. Chopin, on the other hand, loved with the keen torture of a wholly introspective and retiring nature. It tore his soul

to give up its confession. Herein we may hope to find some solution of the mystery of his intimacy with George Sand.

How did it begin? One night he played the piano at a house where men and women were assembled. He disliked to play the piano before an audience. A public concert was misery to him. He could not bear the formal publication of his emotions. It was only occasionally that he would play at receptions. On this night when he finished he found a dark-eyed, intense-looking woman leaning over the piano and gazing down into his eyes as if she would draw out his very soul. He shrank from her, but she fascinated him. He was as a bird before a serpent. went home only to he haunted day after day by that look. George Sand's power mastered him. The delicate femininity of his own nature gradually surrendered itself to the splendid domination of her masculinity. Hers was the stronger force. This Chopin, this gorgeous sunflower of music, turned to the command of the hlazing sun of literature.

What followed? An intimacy in which the woman was the cherishing, protecting element, and the man the shrinking, clinging one. For this we are told that Chopin was a degenerate, a weakling, an emasculate. Let us confess without hesitation that his



GEÓRGE SAND

part in the union was not that of a master and head. Chopin was surely not cast in the heroic mold. He was brought to birth by omniscient Nature to make a certain kind of tone-poetry, to originate a method of art hitherto undreamed, a style so gentle, so intimate, so delicate, so flowerlike that the rude winds of worldly conflict would have blown it beyond the horizon of human thought.

What other provision could fate make for such a man, with his essential career to be carved, than that which she did make? She gave him the help that was meet for him. She gave him the protection of a generous, passionate, puissant woman, who poured around him the wealth of a love maternal rather than sensuous. His physical disabilities appealed powerfully to this woman. They were such that as time wore on they touched his thought. He became intellectually morbid, yet his art continued clear and firm of purpose. Read the account given by George Sand of the winter at Majorca, and study the preludes which Chopin composed there.

One day Madame Sand and her son went away on business. It was midnight when they returned. A heavy rain was falling; streams were swollen; roads were almost impassable. Chopin waited for them in a state which rapidly neared distraction. They were painfully anxious about him. When he saw them approaching, he arose with a shrick and cried: "I thought you were no longer alive!" As he regained his composure and noted their drenched condition, his illness increased. While they were absent, he had bad a dream. He was playing the piano and while playing disappeared from the earth and was no longer among the living. He was lying at the bot-

tom of the sea and cold drops of water were falling in rhythmic beats upon his breast.

It was in vain that Madame Sand told him that he had heard the rain in his sleep. The notion simply vexed him. He had composed that night a prelud in B minor, which sounded the fall of those drops He called them tears falling from heaven upon his heart. A sickly fancy? No doubt. The peerish imagination of a morbid mind in an unsound body it surely was, hut without it we should not have had that B minor prelude.

Superstitious, too, was this wonderful Chopin, Rut why not? Is there not, after all, something of weird fantasy in all the greatest imaginative art? What greater conception has literature than Hamlet moved to the soul by the spirit of his father, which none but he may see? How mighty was the spell with which Goethe raised Mephistopheles from the depths! What a shudder of dread and awe hangs around the apparition of Astarte in Byron's "Manfred"!

A Necessary Factor in Music

The constitution of Chopin was a necessity. The wonderful link which he formed between the pianistic art of Mozart and Bach and that of to-day would not have been forged had his nature been of a cast to mingle more freely with the surrounding world. That peculiar contour of melody which we recognize as Chopin could not have been outlined had its originator lived a practical inner life. The marvelous harmonic schemes of his works would not have been what they are had he himself been anything but a psychologie recluse.

With all the congenital and physically forced molancholy of his nature, Chopin was not in the beginning morose or gloomy. As a boy he was rather inclined to he merry in a light and amiable manner, and as a youth he was fecund in a gentle and whimsi cal humor, which expressed itself in action and cor respondence more than in his music. Yet even in ater life he was not devoid of humor. The little D-flat valse, which is supposed to have been written at the inspiration of George Sand's dog chasing its own tail, is as blithe and airy a bit of composi tion as might have emanated from the bealthiest brain in Europe. It is a trifle, to be sure; but a Chopinesque trifle is a precious jewel, and this one has not a single somber light in it.

Often we are asked to discover in the polonaises only the proclamation of Chopin's patriotism, only his noble rage against the oppression of Poland. Yet it is difficult to find in his letters anything that justifics such extremism. When Poland fell Chopin wrote: "All this caused me much pain; who could have foreseen it?" Again he wrote: "How glad my mother will be that I did not go back." A certain Count Tarnowski published some extracts from a diary said to have been kept by Chopin at this time They proclaim a dreadful state of feeling, but Mr. Huneker sniffs at them as altogether too melodramatic for Chopin.

On the whole, it is more reasonable to believe that in the atmosphere of Paris, where artistry blossomed on every side and where his own art was under stood by some, Chopin was more at home than be had been in Warsaw, where his originality was merely suspected, but not measured. The magnificent outbursts of fury in some of his works, such as the B minor scherzo and the A-flat Polonaise are superb as music, but if studied as expressions of an inner life they indicate a disturbance resembling a psychologic rebellion rather than an impersonal feeling, such as genuine patriotism.

They are the expression of the revolt of Chopin, the man, against his physical restraints, his disabilities, and against the compulsory unveiling of his owa heart. Chopin raged inwardly, but it was less for the prostration of his native land than about his own career, with which he was ever dissatisfied. If the expression of his ideas took a national idiom, that should not be construed as evidence of a deliberate purpose to sing solely the woes of Poland, for Chopin utilized the dance forms of his country in music which certainly was merely melancholy or bizarre and not eloquent of the wrongs of a down trodden land

A Compound of Contradictions.

The study of such a character can never give entirely satisfactory results. Contradictions abound in artistic natures, in none more so than in those of musical geniuses. Chopin was unique even among the sons of song. Nothing that he did was like any

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thing which had been done before. Only a close analytic examination of his works reveals the fact that he was a profound musician, that the novelties of his thought and style are exfoliations of the plant whose seed was buried in the earth by Domenico Scarlatti and nurtured in its infancy by Bacb. But the technical solidity of Chopin's compositions is hidden under a characteristic superstructure and this edifice is a revelation of the man. Chopin was passionate and retiring, timid and proud, daring and hesitating, tender and cynical, exquisite and ethereal all at once. He was a compound of strangely antagonistic traits and emotions, and he suffered by the simple attrition of his own inconsistencies. To him might truthfully be applied the admirable words of Theophile Gautier on Heine:-

EDGAR ALLAN POE, writing of Tennyson, says:

"No poet is so little of the earth, earthy"; and de-

clares he would be willing to rate anyone's poetic in-

stinct and perceptions by the impression made upon

him by certain of Tennyson's lyrics. Similarly it

would be perfectly safe to rank the musical taste

and susceptibility of any person by his ability or

nonability to appreciate the compositions of Chopin.

There is a refinement and delicacy, not merely of

form and finish, but equally of emotional content, in

every period of his; and at the same time a rich,

fervent glow of tone-color, intense, but never garish,

which appeals instantly and irresistibly to the sensi-

tive artistic temperament and the developed taste,

The Poetic Element Dominant in Chopin's Works.

appeared in the rival splendor of mature powers upon

the world's horizon at approximately the same time.

Among these brilliant names, none shone with purer

luster or challenges more affectionate admiration

than that of the French-Polish composer, Frederic

Chopin, at once the most impassioned and the most

ideal, the most fiery and the most tender, the most

dramatic and the most lyric, the most intensely sub-

jective yet the most versatile, of all writers for the

but are wasted upon coarse and crude natures.

Poet of the Pianoforte."

"He was at once joyous and sad, skeptical and credulous, tender and cruel, sentimental and mocking, classic and romantic, German and French, refined and cynical, enthusiastic yet cool beaded; everything except dull. To the purest Greek form he added the most exquisite modern sense; he was, in truth, Euphorion, the child of Faust and of the beautiful Helen."

A kind and manly heart lay hencath all. When a rich man invited him to dinner only in order to ask him to play afterward, he said: "But I ate so little." When Cavaignac was dying and begged that Chopin come and play for him, he went at once and gave the richest treasure of his art to soothe a last hour of pain. He cherished family ties and loved to send little surprises to his sisters, nephews,

and nieces. He was brought up a Catholic, but never talked of religion. He kept his faith in his heart, and not on his tongue.

He listened intently to discussions of politics and literature, but took no part in them. His active personal force was thrown into the battle for the then new romantic ideas in music. In this alone was he a propagandist. Liszt tells us that his worship for his art was like that of the masters of the middle ages. "Like them," says the Abbe, "he brought to its service that pious devotion which at once ennobles the artist and makes him happy." Chopin the man is written in his music. As Mr. Huneker has so aptly said: "Chopin's music is the asthetic symbol of a personality nurtured on patriotism, pride, and



French and Polish Characteristics Blended.

In his unique and peculiarly fortunate endowment were blended to a singular degree the best attributes of the two widely dissimilar races from which he sprang; the grace, elegance, and refined yet sparkling vivacity of the French, their keen discrimination, finesse of detail and delicate finished workmanship; combined with the warm, sensitive, emotional nature; the wild, often somber, passions; the fiery impetuosity and the boundless soaring enthusiasm of the Poles. Such an inheritance could not fail to make of Chopin's genius a thing at once strikingly individual, vet singularly complex; a texture of varied hues and woven of many diverse threads; of intricate pattern, yet unimpeachable unity, coming from the loom of fate a finished whole, in spite of its variety perfect master-web, with a satinlike gloss and shimmer, an exterior finish too soft and bland to offend the most fastidious feminine taste, yet strong to resist the stress of life's warfare and the attacks of time, and to preserve its tints undimmed through

That subtle, nameless something, indefinable yet many an age to come. It may be urged that I am claiming the impossible unmistakable, which in default of a better appellafor our favorite, that intense subjectivity and broad tion we designate "the poetic element," is a dominant versatility are not, cannot he, coexistent in the and omnipresent characteristic of Chopin's producsame individual. Notwithstanding this generally tions. Like the odor of the rose, which strictly appertains neither to the form, the texture, nor the truthful principle, it is just here that Chopin's genius displays the wonder of its dual nature. There is color of the flower, yet in our minds is indissolubly associated with them all, and represents for us the scarcely a tone in the whole chromatic gamut of human emotion, from the deepest despair to tranessence of its individuality, instantly distinguishing scendent hope, from frenzied passion to playful tenthe living blossom from the cleverest artificial counderness, from the noble courage of vainly heroic paterfeit, so this poetic aroma, this intangible, unanalyzable, yet all-important essence or spiritual intriotism to the arch coquetry of the French salon, dividuality of the real art work, consists neither in that has not served him as the keynote for some exquisitely finished and intrinsically heautiful composiform, content, color, nor structural details, but is tion. Yet, however widely different these works are compounded of them all, plus an elusive something more. Its presence marks the difference between the one from another, and however well sustained from an objective standpoint, each bears the characteristic true and the false, the living and the dead, in all forms of art; and it is this element, felt if not instamp of the mint where it was coined. It would telligently recognized, in Chopin's creations, that has be impossible to mistake the origin of any of them, endeared him to so many hearts above all other or any fragment thereof, if no name were affixed, composers, and has earned for him his title of "The or to attribute it to any other nen. So that not only musicians, but amateurs and diletantti who are sus-Mendelssohn, Chopin, Schumann, Hiller, Liszt ceptible, will recognize a detached strain from one of Verdi, Wagner, all were born within a period of five Chopin's works on hearing it for the first time, more years, all were champions of what was known in readily and infallibly than one from any other tone their generation as "Modern Romanticism," and all master. Each of his creations has received a subtle

to understand.

warmth, an idealized and indefinable sheen, from the touch of his personality that is as plain as his sig nature for all those who have ears to hear and hearts The Pole Conceived the Frenchman Executed

In Chopin's compositions it was usually the Pole who conceived; and it was always the Frenchman who executed. In the choice of his themes, musical and poetic, his Slavonic nature predominated, as poetic as anything in language,

well as in the prevailing character of the moods which he expressed; while the Frenchman in him kept jealous watch over the perfection of the form, and elaborate yet always logical development of the ideas. and the careful finish of every minor detail. To the Pole is due that unfailing fount of emotion, varying in kind but never in degree, not spasmodic and fluctuating, but always at flood tide. To the Frenchman we owe that matchless musical diction, fluent yet forceful, avoiding to a nicety the two extremes of laconic angularity and excessive elaboration,

His Strength that of Steel.

A very frequent error among superficial judges of Chopin is that of mistaking his refined elegance of manner for effeminate weakness of matter. They ignore the familiar fact that the greatest strength is often combined with supple grace. Since when has polish been a real detriment to power? Since when has tempered steel been of less strength and value than crude iron? Chopin's genius in this respect reminds us of one of those famous Damascus blades, potent vet pliant, trusty and trenchant, despite its gold-leaf tracery, its jewered hilt, and its velvet scab-

Earnest, whole-hearted patriotism, tender sympathy for the woes and hurning indignation for the wrongs of his country, were omnipresent, well nigh omnipotent factors in his creative activity as they were in his personality. And though in many of his smaller pieces he gives utterance to his purely personal feelings and fancies, most of his greatest compositions may be directly or indirectly traced to national episodes and experiences, and embody some great moment, or vital sentiment, taken from the life of his once glorious, but now down-trodden nation.

Notable among these are the heroic polonaises, with historic origin and feudal pomp, the great sonata with the "Funeral March," which may justly be called a national tone-epic, and the four ballades founded upon poems of the Polish bard, Mickiewicz, who like Tennyson in his "Idyls of the King," crystallized some of the vague, floating, half-mythologic traditions of the early days of his country into modern

When we consider how closely Chopin's interests and sympathies were linked with his native land, when we contemplate the history of that land, so bright with rosy hope and golden promise in the beginning, so stained with tears and blood as we proceed, so polluted with infamy, so torn and violently defaced at the close, when the strength and perfidof three allied powers of Europe united to write the one word Finis, how can we wonder at the under tone of bopeless sorrow, of black despair, that sounds so frequently through the harmonies of this Polish patriot, and which has often brought upon him the criticism of those who seek in art only a comfortable optimism or a pious resignation, and who forget. while they censure as morbid and sickly the depth and delicacy of moods which they are incapable of understanding, that every great poet, whether in tone or words, since the world began, when he would sing his hest of truth and beauty, has buned his lyre to a minor kev?

In the Greek language the word we translate "poet" means a maker. Then why should we not apply to the musician, in his exercise of the creative faculty, the word "poet," just as freely as to the niaker of meter and rhyme in lofty diction? Music, when it involves the imagination, may be as truly



BY EDWARD HALE, A.M.

in the mind of Chopin when, in Paris, he wrote back to his old friend and teacher Elsner of bis resolve to inaugurate a new art era.

We are rather inclined. I imagine, to think of Chopin as a very pure specimen of that enigmatical creature we call a genius. He seems to have had no interests not intimately connected with his art. Books lay on his table with the leaves uncut. He was not ambitious even to write opera. Nevertheless my old friend Werner-Steinbrecher, who was his pupil, declared to me that Chopin was a manly man. The force of him, all appearances to the contrary, was virile force. He had sturdy purposes and clearly conceived ambitions. What he did was not the product of hysteria nor of clairvoyance, hut of a sane mind of astonishing powers.

He found the pianoforte cult in Paris in a bad way Elegant enough, polished enough, certainly, he could not help admiring the impeccable Kalkhrenner; hut, searching his own intuitions, he knew that its day was over. He saw that it and all other pianofort playing was radically wrong. And the fault went deeper, he saw, than performance, and involved pianoforte composition. To make this clear we must ex amine the instrument itself and its resources and limitations.

The pianoforte belongs in strictness to the group of percussive instruments, although its resources and its approach, in the hands of a master, to the cantabile group put it in a class by itself. Nevertbeless its method is so far percussion as to expose it to the limitations of that class of instruments.

That sensitive, malleable sostenuto which is the glory of the strings is almost entirely denied to it. Its much discussed legato belongs chiefly to the imagination; the attention which has been hestowed upon it is both an acknowledgment of its imperfection and an endeavor to minimize it. The pianoforte, again, has been likened to the crchestra, and in its polyphony and facility justifies the comparison, but at the same time its color capacity is so small as to make the comparison almost ridiculous. Now, while it is quite the right thing to make all that cau be made of these defective powers of the pianoforteto acquire, in playing it, as near a legato as the conditions will allow, and to hring into requisition the orchestra to stimulate the imagination in its effort to find tone-color in the pianoforte, the true treat ment of the instrument does not consist in specially exploiting these dubious resources. For it has other resources which helong to no other instrument, which even the orchestra possesses in a less degree.

One of these is its polyphonic powers. I do not say harmonic which it shares with the organ; I mean he power which the planist has of discriminating as he chooses between tones, of carrying on several independent voices and making them distinct to the hearer. The other resource in respect of which the pianoforte stands quite alone, and which is therefore its pre-eminent distinction, is the pedal.

These two things make the pianoforte the unique and great instrument it is. True pianoforte playing is that which exhibits consummate mastership of these two things. And true pianoforte composition is that in which these two things dominate. Tried by this test, the treatment of the instrument down to the time of Chopin was never adequate. The famous Clementi studies, for illustration, declared a thousand times to be the true and adequate preparation for the playing of the pianoforte classics, might have been written for an instrument which had no pedal and allowed no discrimination of touch. Beethoven

ONE would be very glad to know just what was used, used excessively, the pedal in his playing; hut he wrote his sonatas on the diatonic plan. We find only bere and there a movement that hetrays any obvious recognition of the pedal. And with all the polyphony his works contain, there is none that seems prompted by the peculiar capacity of the piano-You would think that Bach, and not Beethoven, wrote for the modern pianoforte,-thinking of it, of course, only as a polyphonic instrument

When Chopin came upon the scene the newer treatment of the pianoforte was in the air, as new ideas are, commonly, upon the eve of their materialization. The Mendelssohn "Songs without Words" and the "Papillons" of Schumann are evidence enough of a growing appreciation of the peculiar properties of the instrument. But these men gave it but a divided



CHOPIN'S HAND

devotion. It was reserved for Chopin-born to the pianoforte-to lavish upon it the full measure of a

Sensitive to musical effect beyond any of his fellows, he found in just those subtle effects hitherto undiscovered or ignored the very substance in which to embody bis unique musical ideas. Discrimination of touch he employed no more, perhaps, than the other composers; it is in his treatment of the pedal that he outclasses them all and wins his title to be called the prince of pianists. For the sake of the uninitiated reader I must try to show what this is that so characterizes the works of Chopin,

The sounding string, hesides giving out its fundamental tone, divides up and produces a series of higher tones which, mingling with the fundamental. affect its timbre or tone-color. These overtones, as they are called, are of exquisite, ethereal quality, like the tones of an Æolian harp. The sounding string is able also to excite in other free strings series of like beautiful tones. Now when the damper pedal (called also the sustaining and the loud pedal) is pressed, the piano strings are all free to vihrate Strike a low tone and a stream of exquisite sound flows from the whole instrument. This ethereal flood of tone appealed to Chopin as the very essence of the pianoforte and the true material upon which to form his musical structure. He saw too that here was a way to hide in some measure the imperfections of his instrument. The desideratum was a style of composition in which the pedal could be fully exploited. Now, when he discarded the scale and adopted the arpeggio as the keynote of his method, we, looking upon the finished product, say: how fine and how natural; but it was a stroke of genius. It did, indeed, make an epoch in pianoforte music.

In the Chopinesque tune the arpeggio so predom inates as to admit the constant effect of the pedal This is not, of course, invariably the case; many a lovely tune came to our composer which did not fully conform to this model, hut they were too precious to be lost, and by the terms of Chopin's own choice they must be committed to the pianoforte, Yet even in the most of these the diatonic element is so placed as scarcely to interrupt the pedal stream Besides the heauty of color he thus gains, there results a strong impression of legato such as rarely obtains in the works of other composers. And all this is enhanced, wonderfully, by another device of Chopin, namely, his widely arpeggiated accompani ment, a device calculated to awaken in the largest possible measure the body of overtones. These min gle in the melody and add to it breadth and hearty and endurance, while, so to say, floating it upon an ample element of exquisite tone. These are the things then in which our composer-pianist is preeminent and in which he exemplifies in the highest degree the true genius of pianoforte music

Of the poetic content of Chopin's works it is not necessary here to speak, for that is not a thing es sentially dependent upon the form of the art. Never theless as expression reacts upon feeling it is no doubt true that Chopin's inspired choice of his vehicle of expression, his unswerving devotion to it. and the mastership he gained of its great and pe culiar powers had much to do with the glorious her tage of tone-poetry he bequeathed to us.

THOUGHTS FOR THE NEW YEAR

In the same way as good mercantile houses get off what they call a "trial balance" on the first of the year, and at other stated times, in order to find out how things are going, so ought we, teachers of music In our business we need a different system of book keeping from that used in commercial circles. Some thing like this is what we ought to find out:-

Do I love music better than I did last year? Do I know any more about it?

Have I added to my list of personal friends among the great composers during the year; either in the way of new names and works to understand them by, or in the way of greater knowledge of the works of those I already knew at the heginning of the year? Are there more persons immediately about me who love music and take a certain pleasure in it?

Am I able to play or sing fine music in a way to commend it to those unfamiliar with it more success fully than I could a year ago?
If not, why not?—W. S. B. Mathews

A NEW YEAR! That means that a year has come to a close. What have we-be we teachers, students, or music lovers-accomplished toward forming a definite character for ourselves in the year that has passed? Have we forfeited character-building? Have we been blown hither and thither by every musical wind that has swept across our course? Are we as incapable as ever of taking a clear and definite stand amid the cross-currents and vagaries of modern musical growth? Can we yet intelligently praise or rebuke the American composer? If we cannot an swer these questions with satisfaction to ourselves then let next Christmas find each one of us less of a duplicate molecule and more of an Individual .- Ar

What a hoon for the weary, strenuous teacher, what courage, what cheer, what freedom, what incentive to hetter efforts come with the thought of the Christ-Child, the season just ended.

We are no longer babes to he influenced by the in nocent fahles of Santa Claus and Kris Kringle, hut we cannot be otherwise than profoundly impresse by the visions of the larger life and the freedom from superstitious trammels which burst upon the world on that first Christmas morning!

Especially should we teachers he supremely thank ful for the Life and Example of the Model Teacher His gentleness in dealing with our shortcomings, His patience in pointing out our errors, His encourage ment when we fail and almost despair, are eminently worthy of our imitation.

Surely His sympathy with us in all our troubles make Him indeed a Model which we will do we'l to follow closely in the year just begun .- H. R. Palmer.

Making Up a D D > Chopin Program



The proper making of any concert program is a matter of considerable difficulty, and involves much thought. Many vital factors are to be considered; the prospective audience and its probable characteristics, the locality of the musical function and its possible demands, one's own preferences, and likewise the purpose and intent of the performance.

Almost all programs which are presented now adays have a marked family resemblance. The recipe is very simple: When in doubt, commence with a Bach prelude and fugue, continue with the conventional Beethoven sonata, draw lots for a Chopin nocturne or valse or two, infuse a foreign air hy a highly seasoned number by Sinding, and finish with a Liszt rbapsody; any of the fifteen will do. In this way you are classical, analytical, sentimental, dogmatical, and sensational by turns; money will flow into your coffers, and the scribe who sit in judgment over you will in the next morning's Gazette heap choice encominus upon you, lauding your versatility to the very skies.

If you were wise in the selection of your parents and first blinked your eyes on foreign soil you can tour America year after year with identically the same program, selling our people the same old goods every season and no one will cavil; hut let a first class home artist indulge in the same indolent practice, and you can just watch for the indigna-tion meetings which will be held by brother artists, the press, and the public at large. Verily, verily, the domestic talent does have some hard sledding to

And then there are the specialists of the pianoforte: the young man who, after a hrief sojourn abroad, returns a devotee of Brahms, and inflicts his immature misconceptions of that composer's so natas or ballads upon us; or the octave fiend, whose loose wrist enables him to rush in and play octaves where others are satisfied to tread the original text; libewise some wigard who disdains to play less than three or four Chopin etudes simultaneously, or the magician whose double thirds must be displayed to advantage. All these people have to tell their little story; it is all done, of course, "pro gloriam Det," and in the name of pure art!

There are also those who delight in placing rarely played compositions on their programs just for the ooks of the thing, forgetting that a little player may attempt a hig program, but that it takes a great master to play a selection of smaller works with effect and success. The scope, possibilities, and power of retention of the average listener are extremely limited. All those rare technical tricks which are at the fingers' ends of the modern virtuoso are apt to be wasted upon him. He bears an indistinct roar in the lower region of the piano during the Chopin A-flat polonaise which ends in a rumhle and jumble, whereas the student admires the crescendo and octave technic; many pieces only appeal to him on account of some pregnant or catchy rhythm, and a berceuse or nocturne simply produces a comfortable desire for slumber. After submitting to the more or less painful experience of a lengthy concert the little popular encore is gratefully rememhered and long valued after the rest of the program has been consigned to total oblivion.

The plot thickens when we attempt to rub it in, as it were, and produce the works of one composer only. Few masters can stand this successfully and still fewer audiences, and it opens up an interesting speculative vista to conjecture as to the real motif which impels people to go to concerts.

Among Chopin's many works only a comparatively limited number appeals to the general public. The following two programs may, if adequately performed and interpreted, score a success:-

Sonata, Op. 35. Romance from Concerto Op. 11. Transcribed hy Ballade, Op. 47. Mazurka, Op. 33, No. 4. Nocturne, Op. 27, No. 2.

Scherzo, Op. 39. Etudes, Op. 25, Nos. 1, 7, 9. Impromptu, On. 51. Andante and Polonaise. Op. 22,

PROGRAM No. 2.

Mazurka, Op. 33, No. 3. Fantasie, On. 49. Scherzo, Op. 31. Etudes, Op. 10, Nos. 3, Waltz, Op. 42. Berceuse, Op. 2. Polonaise, Op. 53. Ballade, Op. 23. Nocturne, Op. 37, No. 2.

The sonata which opens the first program is of moderate length and the incidental "Funeral March" serves to make up for the enigmatical Finale. Reinecke's arrangement of the Romance is practi cal and effective. That usually correct "Vox populi," which is as prone to shout "erucify him" as to repre sent the "Vox Dei," has decreed that the third Ballade, Op. 47, is the most popular, hence it is "it." We intersperse a characteristic Mazurka, and the folowing Nocturne, Op. 27, No. 2, would have to be played very badly to miss connection. The Scherzo Op. 39, is very brilliant, and the three Etudes from Op. 25 present sufficient contrast to make an interesting introduction for the Impromptu, Op. 51. This work may prove caviare for many palates, but

is a charming morceau. The concluding Andante and Polonaise is always gratefully received and correspondingly appreciated.

Again we open rather pompously in the second program. The Fantasie, Op. 49, is a nohle work, and laid out on large lines; it prepares an audience in an impressive manner for the evening's experiences. Playful and delicate is the little Impromptu, Op. 29 and the Etudes from Op. 10 afford opportunity for technical display and digital fireworks. The rather somber Ballade, Op. 23, is relieved by that rarest of lovesongs, the G major Nocturne, and the somewhat difficile Mazurka, Op. 33, supplies just the needed contrast. The Scherzo, Op. 31, enjoys well deserved popularity, and who has not heard and applauded that rbythmical puzzle, albeit Valse, Op. 423 The mystic Berceuse and glorious Polonaise, Op. 53 end this program most suitably.

There are, of course, many other choice morsels among the great French Pole's or Polish-Frenchman's delightful works; the great, but very long sonata, Op. 58, can be endured when presented by master; there is a hright little Mazurka, Op. 7, No 3, in F minor; many other etudes, valses, and noc turnes may be utilized, and there are some choice preludes from Op. 28; we can also use the Fantasie Impromptu, some of the easier polonaises and possi bly the Rondo for two pianos, Op. 73. But every-thing of Chopin's demands a finished technic, poetic temperament, and bighly developed artistic organiza tion. The combination of these indispensable qualities makes the ideal Chopin player-a rara avis indeed.

QUALITY OF CHOPIN'S GENIUS

If it be one of the surest tests of genius that its possessor has many imitators but no successors, then must Chopin be in the foremost rank of the favored few,-not very lofty, not very profound, yet gifted with that rarest of all gifts-originality.

This hard-worked word, originality, is too often made the scapegoat for all sorts of artistic sins, through forgetting that it does not mean, cutting loose from all that has gone hefore, but only the power to re-create from the old material some new living form. This real originality is always a personal thing that can neither be communicated nor appropriated. It exists in some degree in every human being, since no two men or women have ever been exactly alike in mental constitution since the world began; hut it is only when it is developed to that extreme degree that it can see new ideals behind the familiar things of earth that it gets the name of Genius.

Behind familiar things a Mozart sees deals of flawless, perfect heauty; a Beethoven, the heroic struggle of the soul, that in Carlyle's words responds with the "everlasting no" to all the solicitations to half measures or weak compliances with the false or ionable in life. But a Chopin sees ideals of grace. exquisite refinement, and beauty that is warm with human life, not the antique statuesque beauty of

To one who believes that what we call the work ings of Nature are simpl, the manifestations of the Divine mind, every spark of Genius, even the smallout is a secred thing to no accented with thankful ness. To the giants in music it was given to speak their great thoughts in many ways, the multitude of voices, the masses of the orchestra, were their fittest means of expression; yet the greatness of their thought could make itself known through even the simplest means. But to others it is given to speak through one medium only. This was the ease with Chopin. The Piano was his Familiar, and it vielded up to him all its secrets, and enabled him to speak through it a language never heard before nor since

His Genius was purely lyric; his attempts at large 'forms" seem forced and unnatural essays in an unfamiliar tongue. This fact is sometimes stated as a derogation from his genius, but it is as unreasonable as to expect the rose to develop the sturdy stem and spreading branches of the oak, yet, the rose is

just as essential a part in the "order of Nature" as the oak. Although a refined sentiment, that occasionally verges on sentimentality, is the main characteristic of Chopin's music, it is not by any means lacking in sterner stuff; nor does it fail-especially when stimulated by his intense patriotism-to flame out as in the great Polonaise in A-flat with startling

It is constantly said that he imitated Field in his nocturnes. This seems about as reasonable as to say that, because some early unknown Italian painter painted a Madonna and Child, therefore Raphael imi tated bim when he painted the Dresden Madonna. In comparison with Chopin, Field's nocturnes are colorless, evaporated to dryness; but Chopin's will be played for many a year to come. They possess that chief essential to lastingness in any work of art -absence of Mannerism.

It was because his genius was confined within nar row limits that he performed his work so well. Con fine a placid stream hetween narrow walls and it becomes resistless. He is often said to occupy an unique place in the history of music, but every great composer occupies an unique place; their divergencies are always greater than their similarities, else they are not worthy to fill their places.

Since Chopin no pianist has arisen who has drawn any new secrets from that instrument, nor does such a new Avatar seem possible; but until this new genius arrives-and even after the appearance of that mythical person, Chopin remains and will remain the first who discovered the unsuspected possibilities of this "domestic treasure," the Piano.

Covering to walk in locksten with those who can and should be allowed to move at a different rate, a great many pupils lose all interest in school work. They therefore leave school. So also with music pupils. The class system is not suited to all

DEEP rhythmic breathing generates a large quan tity of vital energy. It causes the whole contents of the trunk to oscillate upward and downward in per fect rhythmic unison with the respiratory motion like the action and reaction of the waves of the ocean, constituting, in this one respect alone, a superh physical culture,-Stebbins.

Musical Rhythm and Rhythmic Playing



It is unfortunate that all our dictionaries and perhaps all our elementary text-books are wrong in so important a matter as the nature and meaning of musical rhythm. If you look for a definition, you will find it reduced to matters of "longs and shorts." Rbythmics was long ago defined by Lowell Mason as that department which treats of "the length of tones." As this error is fundamental and misleading to a remarkable degree, it has done a lot of damage. The most serious damage is in the very early teaching, where, in one system at least, they teach what they are pleased to call "rhythm" by fitting into a measure compass of any standard kind (such as 2/4 2/4 4/4 etc.) precisely enough notes to complete the sum total of durations according to the time-signature. As an exercise in elementary fractions and note values, this is all well enough, but it has very little to do with rhythm. Thus we come to the following questions:-

What is Rhythm? And What do We Mean by Rhythm in Music?

The most generalized definition of rhythm I bave ever heard calls it: "A symmetric fluctuation of intensities." Ohserve: a fluctuation of "intensities." Thus we have involved a capacity of intensity and nonintensity, a fluctuation,-that is, a capacity of periodicity and of something behind doing things permitting fluctuations; that is going on long enough to make it an interesting question as to whether the display of energy is absolutely uniform, like a perfect machine, or subject to fluctuations, being now more intense and now less intense, as is the manner of all life whatever, so far as known to us.

Rhythm is one of those elemental finds of the buman race that they could not well avoid. Having symmetries of upper limbs, symmetries of lower limbs, moving by alternate action of the two legs, subject to periods of rest between periods of labor, man has learned that there are "times" to go on, and "times" to stand still; times to move one leg, times to move the other; also that such movements can be performed "rhythmically," as in good walking, or "angularly" as when we try to make a manikin walk. Thus already in this simple use of the word "rhythmically" I have brought out that quality of musical rhytbm which our text-books try their best to avoid, namely: its sweep, its graceful transition from one swing to the other, its constant onward motion; all these as opposed to the angular walking of the machine, which stands still between times whereas the hody of man in walking moves pretty steadily forward despite the interchange of legs in carrying the weight. Moreover, in running, the motion is still more rhythmical, because in running the body moves forward while it is not actually carried upon the legs, but seems to float in the gir

By rhythm in music we mean the entire system of its motion in time. This idea includes, observe, the lesser idea that the music does move in time, and keeps on moving so long as the "movement" tinues. This is the great underlying conception which the "long and sbort" idea of rhythm overlooks. The music sweeps steadily forward from beginning to end of the "movement" in time, and "rhythmically" in time. Now what is this "rhythmically"? It does not patch itself together with so many small fractions to complete such and such larger fractions. Nothing living is put together in such a way that the fragments can be cut apart and then combined again into life, like a puzzle map.

Whence came Rhythm? I have already shown that it is a natural find of mankind, heing a simple inference from seeing things move. Moreover, there are rhythms of seasons, variations of the planets which are rhythmical, that is, periodic, returning once in so often. The first application of this principle in art probably took place in what we call verse, or in a combination of carefully selected syllables in form of a hymn of worship, which the family spoke together, clasping hands and stepping four steps this way, for one "verse" and four steps the other for another "verse." Hence also that persistent prosodical term "foot," the thing they counted their

syllables with; the modern poet counts his fingers. But prosody was made when a man with a potential poem inside him was only too glad to move himself withal in getting it gracefully out of him.

The early dances were very soon differentiated into a moderate tempo for ordinary occasions, a slower one for solemnities, and a faster one for occasions of great joy. By the times of classic Greece the dance had differentiated itself far more, and a great variety of frisky figures of verse and stepping had been invented, suitable to the cults of Dionysius, Venus, etc., as well as the more sober rulers of the pantheon.

What is a Dance?

It seems a silly question. But a few years ago I searched diligently in libraries, dancing schools, and among that encyclopedia of social usages, the modern woman, to find out the essential difference which transforms a "step" out of a mere getting over the ground into a "step" in a dance. Nobody could tell me; yet everybody who dances makes the change intuitively. But taking the thing in a large way, we all know what a dance is It means a rhythmic moving according to a certain scheme of rhythm within the measure, and a certain grouping of motions in a larger plan, which we call the "figures" of the dance. It takes so and so many measures of the music to carry out a figure. It is easy to say things which are not so. It happened to me once, in a moment of overconfidence in the ideality of Sebastian Bach, to say that while his minuets and courantes could not be danced, they were nevertheless idealized forms suggesting the moods of the dance. It occurred fortunately to me to count Bach's measures, and I found that he always had precisely so many measures in a minuet, or other dance form. and the chances are very great that any one of them can be danced by anyone who knows the rules of the game in Bach's day.

Now what we call Rhythm in music is precisely this: A transformation of the dance spirit and its realization by the eye, by means of sound-groups in time for the ear, in place of the body-motions and groupings in space for the eye, as the dance gives them. Or to clear it up a bit, let us observe that the dance in reality consists of two somethings: There are motions to perform rhythmically, in several rhythms in fact, the step of the dance and the groupings of the dance figures which carry us over several measures of the music. Thus the dance addresses the eye in two ways: It consists of rhythmic ways of going, and pleasing circular and graceful lines of motion in grouping—all these being body motions in space. But there is also something more. The dance moves in time no less than in space; perbaps it moves more in time than in space. Hence the eye-impression of time-succession and organization is perhaps transformed in the mind to an idea of life experience. In fact, we know that all poetic dances have in them a sort of story, a cycle of life experiences. Now, when this thing is brought over into music it keeps and perfects the life story through the tonal organization; and in place of the body motion floating before the eye in space, it gives ns musical motions floating before the ear, in pitch and time. Hence almost every possible kind of piece of music may be regarded as a sort of ballet in tones; a dance in tones. And if a dance, then always this floating, touch-and-go gliding over the surface and never stopping to repose upon the solid foot with a bundred and a half of avoirdupois resting upon it; and never those frozen moments of silence between steps, such as our beginners always give us in their little tonal dances. Thus we come to

the answer to the question: What is musical rbythm? By rbythm of a piece of music we mean the entire system of its organized motions in time. Every piece has what I might call its basal rhythm, its apparatus of pulses and measures (occasionally also of what we call a "motion," that is, a uniform motion by a given fraction of pulse), the pulsation he ing at a certain tate, or nearly so, this being an inseparable part of the hasa! rhythm of the individual piece. The basal rhythm is common to all pieces in tion falls to pieces.

the same kind of measure and the same tempo. It is the rbythmic tonality, which the composer estab

lishes within his very first beginnings of the piece, The pulsation at a given rate hegins with the piece and continues without any more interruption than that of the ticking of a clock entirely through the "movement," and the movement is farther defined by the recurring of the strong pulse periodically once in so many pulses, according to the kind of

In written music the place of the strong pulse is marked by the bar, and there is no way in which a composer can free the player from the obligation of putting in the measure accent, except by tying down the notes occurring in this place. When he does that vou make the syncopated tone with the extra ac cent, to carry you over. In piano music and orches tra only one voice, as a rule, syncopates in this way while the others put in the measure accent where due Occasionally a very subtle composer does, indeed, conceal the measure accent for a long while together, as Schumann does in the finale of the Concerto in A minor, where he has about 124 measures of what is really either a 2/4 or a 3/2 measure, the written signature being ²/₄. Mr. Godowsky thinks that Schumann heard his ²/₄ all through this 124 measures underneath the actual \$/2 which he plays. He says he thinks it in that way, or rather he says that he thinks it as a 2/4 syncopation over a 3/4. Until I had called his attention to its very easy explanation as being in fact a */2, he had not thought of it in that Dr. Mason believes, with Christiani, who says that Schumann forgot to change the measure signature and meant nothing more subtle than 2/... incline to the other opinion.

Observe, then, that the hasal rhythm of a piece re quires us to maintain the pulsation unchanged (or not perceptibly changed) from beginning to end of a ement," and to put in the measure accent from first measure to last. This is the fundamental rhythmic obligation of rhythmic playing. Listen to an orchestra and observe the continuity of it, as distinguished from the playing of most pianists, who stop the clock any time when they feel like having s few moments of refreshing repose. Clocks with good works inside them do not run in this way. Observe, further, that the composer has other

means of defining his pulsation and measure than by placing force upon the keys of the instrument He does this by scleeting his moments of tone-beginnings. The rhythmic vitality of a tone lies in the moment of its beginning, and not in the moments of its prolongation. I believe 1 am the first to point this out. For example, in the middle piece of the Chopin Nocturne in G minor, Op. 37, there is a long passage in chords, */, in quarters, a pulse motion. In the theme of the "Andante" in Beethoven's Sonata in G, Op. 14, No. 2, there is also a passage in pulse motion, in 4/4 measure, but the notes are written in eighths with eighth rests alternating. To the ear the rhythmic value is quite the same. So also in Schumann's "Nightpiece" in F, a pulse motion in % written with eighth notes and rests alternating.

Again, take an opposite case, Schumann's "Warum?" It is a slow movement in 2/e. The rhythm to the ear is a pulsation of 4/4, and the effect is ercated by tone heginnings at the proper points, while all tones are prolonged. During the third and fourth measures he expects you to feel his first and third pulse while the music gives us merely the second and fourth. This principle is universal, that the vitality of tones, rhythmically considered, lies in the moment of beginning. Also that the rhythm of any succession of tones can be defined to the ear hy tapping upon a table with a pencil the time-moments when the tones begin, of one voice or of all the voices.

Here we come to the real rhythm of the individual piece, which, having established for the ear this hasal tonality of rhythm, goes on with its own individuality by means of rhythmic designs, patterns of rhythmic figures differing from the basal rhythm in such ways as to be seized by the ear, and enjoyed as the expression of the individuality of the piece. Now, this is a larger question for which we have no room, excepting to say that all such rhythmic designs involve valuations of pulse fractions and pulse combinations in a single tone-all of which have to be educated in average music students.

Rhythm in music, then, is organized motion in time. When it stops, it ceases to he motion, and therefore is no longer rhythm. And the organiza-



Dussek Villa on the Wissahickon, December 25 1904.

DEAR MR. EDITOR: Your letter about the Chopin number of THE ETUDE-The only musical publication I care to read in these days of musical gas, charlatanism and chicanery-caught me in the humor for a reply,-that is, a printed reply. Since my return from the outskirts of Camden, N. J., where I go fishing for planked shad in September, I have been busying myself with the rearrangement of my musical library, truly a delectable occupation for an old man. As I passed through my hands the various and heloved volumes, worn by usage and the passage of the years, I pondered after the fashion of one who has more sentiment than judgment; I said to myself:-

"Come, old fellow, here they are, these friends of the past forty years. Here are the yellow and be penciled Bach Preludes and Fugues, the precious 'forty-eight'; here are the Beethoven Sonatas, every bar of which is familiar: here are-ves, the Mozart, Schubert, and Schumann Sonatas Ivou notice that I am beginning to bracket the batches!]; here are Mendelssohn's works, highly glazed as to technical surface, pretty as to sentiment, Bach seen through the lorngnette of a refined, thin, narrow nature. And here are the Chopin Compositions." The murder is out-I have jumped from Bach and Beethoven to Chopin without a twinge of my critical conscience. Why? I hardly know why, except that I was thinking of that mythical desert island and the usual idiotic question: what composers would you select if you were to be marooned on a South Sea island-you know the style of question and, alas! the style of answer! You may also guess the composers of my selection. And the least of the three in the last group above named is not Chopin-Chopin, who, as a piano composer pure and simple, still ranks his predecousors his contemporaries, his successors,

I am sure that the brilliant Mr Finck, the crudite Mr. Krehbiel, the witty Mr. Henderson, the judicial Mr. Aldrich, the phenomenal Philip Hale, have told us and will tell us all about Chopin's life, his poetry, his technical prowess, his capacity as a pedagogue, his reforms, his striking use of dance forms. Let me contribute my humble and dusty mite; let me speak of a Chopin, of the Chopin, of a Chopin-pardon my tedious manner of address-who has most appealed to me since my taste as been clarified by long experience. I know that it is customary to swoon over Chopin's languorous muse, to counterfeit critical raptures when his name is mentioned. For this reason I dislike exegetical comments on his music. Lives of Chopin from Liszt to Niecks, Huneker, Hadow, and the rest are either too much given over to dryasdust or to rhapsody. I am a teacher of the pianoforte, that good old keyhoard which I know will outlive all its mechanical imitators. I bave assured you of this fact about fifteen years ago, and I expect to hammer away at it for the next fifteen years if my health and your editorial amiability endure. The Chopin music is written for the piano-a truism!so why in writing of it are not critics practical? It is the practical Chopin I am interested in nowadays, not the poetic-for the latter quality will always take care of itself.

Primarily among the practical considerations of the Chopin music is the patent fact that only a certain section of his music is studied in private and played in public. And a very limited section it is, as those who teach or frequent piano recitals are able to testify. Why should the D-flat Valse, E-flat and G minor Nocturnes, the A-flat Ballade, the G minor Ballade, the B-flat minor Scherzo, the Funeral March, the two G-flat Etudes, or let us add, the C minor, the F minor and C-sharp minor studies, the G major and D-flat preludes, the A-flat Polonaise-or, worse still, the A major and C-sharp minor Polonaises-the B

minor Impromptus, and last, though not least, the Berceuse, why I insist should this group be selected to the exclusion of the rest, for, all told, there is still as good Chopin in the list as ever came

I know we hear and read much about the "heroic" Chopin, and the "New Chopin"-forsooth!-and "Chopin the Conqueror"; also how to make up a Chopin program-which latter inevitably recalls to my mind the old crux: how to be happy though hungry. [Some forms of this conundrum lug in matrimony, a useless intrusion.] How to present a program of Chopin's neglected masterpieces might furnish matter for afternoon lectures now devoted to such negligible musical débris as Parsifal's neckties and the chewing gum of the flower maidens.

As a matter of fact, the critics are not to blame. I have read the expostulations of Mr. Finck about the untilled fields of Chopin. Yet his favorite Paderewski plays season in and season out a selection from the scheme I have just given, with possibly a few additions. The most versatile-and-also delightful-Chopinist is de Pachmann. From his very first afternoon recital at old Chickering Hall, New York, in 1890, he gave a taste of the unfamiliar Chopin. Joseffy, thrice wonderful wizard, who has attained to the height of a true philosophic Parnassus,-be only plays for himself, O wise Son of Light!-also gives at long intervals fleeting visions of the unknown Chopin. To Pachmann belongs the bonor of persistently bringing forward to our notice such gems as the "Allegro de Concert," many new mazurkas, the F minor, F major-A minor Ballades, the F-sharp and G-flat Impromptus, the B minor Sonata, certain of the Valses, Fantaisies, Krakowiaks, Preludes, Studies and Polonaises-to mention a few. And his pioneer work may be easily followed by a dozen other lists, all new to concert-goers, all equally interesting. Chopin still remains a scaled book to the world, notwithstanding the ink spilled over his name every other minute of the clock's busy traffic with Eternity

A fair moiety of this present issue of THE ETUDE could be usurped by a detailed account of the beauties of the Unheard Chopin-you see I am emulating the critics with my phrase-making. But I am not the man to accomplish such a formidable task. I am too old, too disillusioned. The sap of a generous enthusiasm no longer stirs in my veins. Let the young fellows look to the matter-it is their affair. However, as I am an inveterate busybody I cannot refrain from an attempt to enlist your sympathies for some of my favorite Chopin.

Do you know the E major Scherzo, Op. 54, with its skimming, swallowlike flight, its delicate figuration, its evanescent hintings at a serious something in the major trio? Have you ever heard de Pachmann purl through this exquisitely conceived, contrived and balanced composition, truly a classic? Whaur is your Willy Mendelssohn the noo? as the Scotchman asked. Or are you acquainted with the G-sharp minor Prelude? Do you play the E-flat Scherzo from the B minor Sonata? Have you never shed a furtive tear-evenue my old-fashioned romanticism-over the bars of the B major Larghetto in the same work? [The last movement is pure passage writing, yet clever as only Chopin knew how to be clever without being offensively gaudy.]

How about the first Scherzo in B minor? You play it, but do you understand its ferocious irony? [Oh. author of "Chopin; the Man and his Music," what sins of rhetoric must be placed at your door!] And what of the E-flat minor Scherzo? Is it merely an excuse for blacksmith art and is the following finale only a study in unisons? There is the C-sharp minor Prelude. In it Brahms is anticipated by a quarter of a century. The Polonaise in F-sharp minor was damned years ago by Liszt, who found that it contained pathologic states. What of it? It is Chopin's masterpiece in this form and for that reason is sel-

dom played in public. Why? My children, do you not know hy this time that the garden variety of pianoforte virtuoso will play difficult music if the difficulties he technical, not emotional or emotional and not spiritual? The F-sharp minor Polonaise is always drummed on the keyboard because some silly story got into print about Chopin's aunt asking the composer for a picture of his soul hattling with the soul of his pet foe the Russians. Militant the work is not, as swinging as are its resilient rhythms: granted that the gloomy repetitions hetray a morbid dwelling upon some secret, exasperating sorrow; but as the human soul never experiences the same mood twice in a lifetime, so Chopin never means his passages, identical as they may be, to he repeated in the same mood-key. Liszt, Tausig, and Rubinstein taught us the supreme art of color variation in the repetition of a theme. Paderewski knows the trick; so does Joseffy and de Pachmann-the latter's pianissimi hegin where other men's cease. So the accusation of tonal or thematic monotomy should not be brought against this Polonaise. Rather let us blame our imperfect sympathies and slender stock of the art of nuance.

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But here I am pinning myself down to one composition, when I wish to touch lightly on so many! The F minor Polonaise, the E-flat minor Polonaise, called the Siberian-why I don't know: I could never detect in its mobile measures the clanking of convict chains or the dreary landscape of Siheria-might he played by way of variety; and then there is the minor Polonaise, which begins in tones of epic grandeur [go it old man, you will be applying for a position on the Manayunk Herbalist soon as a critic1] The Nocturnes-are they all familiar to you? The F-sharp minor was a positive novelty a few years ago when Joseffy exhumed it, while the C-sharp minor, with its strong climaxes, its middle sections so evocative of Beethoven's Sonata in the same key -have you mastered its content? The Preludes are a perfect field for the "prospector"; though Essipoff and Arthur Friedheim played them in a single program. Nor must we overlook the so-called hackneyed valses, the tinkling charm of the one in G-flat, the elegiac quality of the one in B minor. The Barcarolle is only for heroes. So I do not set it down in malice against the student or the everyday virtuoso that he-or she-does not attempt it. The F minor Fantaisie, I am sorry to say, is beginning to he tarnished like the A-flat Ballade, by impious hands. It is not for weaklings; nor are the other Fantaisies. not let us hear the Bolero and Tarantella, not Chopin at his happiest, withal Chopin. Emil Sauer made a success of other brilliant birdlike music before an America public. As for the Ballades, I can no longer endure any but Op. 38 and Op. 52. Rosenthal played the beautiful D-flat study in Les Trois nouvelles Etudes with signal results. It is a valse in disguise. And its neighbors in A-flat and F minor are Chopin in his most winning moods. Who, except de Pachmann, essays the G-flat major Impromptu-wrongfully catalogued as Des Dur in the Klindworth edition? To be sure it resumes many traits of the two preceding Impromptus, yet is it none the less fascinating music. And the Mazurkas-I refuse positively to discuss at the present writing such a fertile theme. I am fatigued already, and I feel that my antique vaporings bave fatigued you. Next month I shall stick to my leathery last, like the musical shoemaker that I am-I shall consider to some length the use of left band passage work in the Hummel sonatas. Or shall I speak of Chopin again, of the Chopin mazurkas! My sour bones become sweeter when I think of Chopin-ah, there I go again! Am I, too, among the rhapsodists, Mr.

OUR present existence is sordid; music is a realm of romance that cheers and encourages us on toward a better existence, which we are bere to evolve and create ourselves-even out of the sordid material.

REV. FRANK W. GUNSAULUS, Chicago, says: About the first thing we need in the education of modern life is the historical sense, an appreciation of the relation of the years that are and the years that are to be with the years that have been, that we may be kept from blundering. Education must give the whole man to the United States of America All education deals with man as head, heart, and hand, and each is necessary to the others. The music student also needs the perspective that comes from A New Year's Eve Story.

BY SHEILA.

THE dreary December day was drawing to a close, the last day of the "old year." A white light glimmered beyond the naked treetops in the western sky, betokening the sunset hour, while the wind that whistled about the great building in the heart of the busy city had a strange, boding sound.

Luigi Novelli had been playing fitfully throughout the afternoon in his bare little music room, while voice and violin, flute and piane, now painfully insistent, now dreamily distant, responded at intervals from the neighboring studios. He had been running through his musical repertoire, living over past triumphs, it may be, seeking a fitting selection for that evening, when he had been summoned to shine as the star at a splendid mansion in the suburbs, where wealth, fashion, and beauty would throng to listen to his violin.

The handsome young Sicilian, the lion of the season, in a city that prided itself on its musical culture and critical acumen, was not insensible to the impression he made on one and all; and though his aspirations were pure and lofty, his amhition boundless, the intoxicating draught of an early fame was still sweet to his hoyish lips. His had been a bright and meteoric career, since the day when music had taken him hy the hand and led him far from the home of his youth and kindred; he had traveled far, worked incessantly, yet fortune had been kind, success easily won, it seemed, by the royally gifted man, Something fresh, sweet, and naïve, in his heart, something in his music, kept him true to art through all the shoals and quicksands of fashionable life, the pitfalls spread for his careless feet; while his amhition forhade content with an ephemeral fame, such already assail me." as a mere salon success implied.

One by one the sounds died away in the great huilding, the ceaseless humming of the human heehive was stilled; the soprano closed in a prolonged cadenza, and a melting trill; designed to search the heart of man, the flute gave a parting shriek for the night, and the grand piano was shut with a crash. Laughing voices down the hall, hurrying footsteps helow, gay Christmas salutations, the hang of the storm door; yet Novelli stood irresolute by the window, carelessly fingering his violin, looking at that white, hoding sunset across the Common, while his warm southern blood shivered as before a coming tempest.

One other there was who lingered; from the studio across the hall came the airy whirling movement of the "Spinning Song," played with a lightness and buoyant grace that seemed to defy the wintry weather, and coming storm.

"Dear girl, how well she plays it"; he murmured; then impulsively he crossed the hall, violin in hand, and entered with an apology on his lips. "Just a few accompaniments," he hegged; "if you can spare the time. I'd like your decision about some of the

The girl cheerfully assented, and professed her willingness to play an hour longer; so, hringing in a heap of tattered manuscript, he lit the gas in the darkening studio, and they plunged into a sea of music, regardless of time or coming engagements.

There was nothing strange in this intrusion; hardly a day passed but he found his way to the little room to ask the services of the winning mistress. seek her criticism, bow to her judgment, which he had learned to value. In a sense they had been good comrades though the length of their acquaintance could be reckoned by months rather than years; but what is time in the happy land of Bohemia? Strong mutual interests, musical enthusiasms, the freemasonry of art,-above all, the warm, unreasoning impulses of youth, drew them together: the bold, handsome Sicilian, with his glowing genius, and dawning fame, the fair-haired Northern girl, with her hopes, dreams, and pure aspirations. He was like an eagle on a cliff, facing the flashing sun, she but a boholink merrily trilling in the meadow grasses; but capricious fate had thrown them together, and the future was written in the stars

It was late before they came to a pause, and

hurriedly consulting his watch he found that he had barely time to dress and reach his destination, while she suddenly recalled the arrangements being made for a merry circle, to which she had been summoned to speed the passing year that night. She ran to the window and pulled the curtains aside, while a startled exclamation, half surprise, half consternation, broke from her lips; he came and stood silently by her side, as the serious nature of the situation dawned upon him. A blinding whirl of snow danced before his startled vision; shifting, drifting, storm-driven, through which lights faintly glimmered, and silvery sleighhells came faintly and afar; swiftly and silently as they played, like a tidal wave the great blizzard which was to cause such widespread havoe, had swooped down upon the defenseless city, holding it

The girl shuddered, and clung to his arm in momentary terror. "What shall we do?" she cried.

He laughed lightly, and patted the little hand on his arm. "Wait here a moment while I make an investigation," and ran swiftly below; but when he returned she read her fate in his grave and darkened face. It was too true; the storm was already well advanced, the gale rapidly rising, the streets impassable, the movement of the city practically suspended, the lives of those abroad in serious hazard. Lost in music, careless of time, they had let the precious moments slip away, while others more watchful had made good their escape from the now

solitary building. "Luigi, do not leave me;" pleaded the girl, as the situation was fully horne in upon her; and the man did not laugh at the foolish and inconsequent speech, hut only said soothingly:-

"My dear Linda, there is nothing to fear; the matter is simple enough as it seems to me, we are literally snowbound, and must prepare ourselves for a lengthened siege. If I could feel assured as to the contents of your china closet I should be easier in mind; the pangs of coming hunger

"As to that, Luigi, we shall not starve. I am always prepared for an impromptu lunch, you know;" and rallying her spirits she ran to the little cupboard to make a serious investigation.

"Coffee, cream, rolls, marmalade, pickles, and, yes—a hox of chocolate bonhons": she called out in

"A girl's lunch," he ruefully commented; "however, the coffee and rolls will carry me safely through, and we will not quarrel over the pickles and candy." Without more ado they set to work, and while he draped the windows with heavy shawls against the wintry blast, and goaded the stove to renewed fury. she plunged into preparations for supper with true housewifely zeal, spread a spindle-legged table with her daintiest china, and made a tempting display of the few edibles at her command. When all was ready she looked ahout the hrilliantly lighted room with a glow of pleasurable pride, and as he drank his fragrant Java from a cup of scarlet and gold he confessed that "it was not so bad, after all, and he would give her a character as capable hausfrau when

It was a scene for a painter,—the color, the lights, the reddening fireglow, the merry couple at their impromptu supper; he like a Russian prince in his furlined overcoat, while the girl, shrouded in soft shawls, seemed like some slender white flower slipping from its sheath. He had ever marveled at the dainty grace and feminine charm she imparted to the little studio with its simple appointments; beside this charming interior, with its oriental draperies, picture-hung walls, and open piano, its thousand delicate touches and refinements, his own room, with its scattered manuscript and masculine disorder, seemed as a hermit's cell. And Linda herself, in her slender grace and blonde loveliness, her fresh youth and enthusiasm, her simple, carnest, and purposeful life, seemed as a revelation to the foreign-born man, with his preconceived ideas of womanhood, an ideal to be cherished

Their spirits rose at table, and the whole affair resolved itself into a merry adventure; they shared the rolls with scrupulous exactness, voted the marmalade a success, and divided the last chocolate bonbon. When the third cup of coffee was reached Luigi waxed confidential, and told her of his early life in far Sicily, his headstrong resolve to become a violinist, contrary to the wish of his proud family, the

and picturesque language that brought the scenes vividly before her mental vision,

At last he came to a pause, and turning to the girl, whose dilated eyes and parted lips revealed her complete absorption in his recital, said gently: "And now, Linda, let us hear from Beethoven: enough of my restless desires and wanderings, I am but a bird of passage at the best. Play to me some thing strong, and simple, and splendid, from the mightiest master of them all; as only you can play it. I sometimes think, when in the mood,"

Without a word of protest the girl went to the piano, preludized for a moment, and then through the tumult of the tempest the exquisite music of the "Moonlight Sonata," with its flowing grace, tenderness, and undercurrent of touching sadness flooded the studio and led them far into the land of dreams. Luigi sat spellbound, his dark eyes fixed upon the slender form of the girlish musician, his impetuous, quick-veering nature stirred to its depths by the nohle music so foreign to his own flery, wayward genius, which seemed born of southern storm and sunshine, and tropical splendor,

"To really know Beethoven," said Linda, when she came to a pause, and broke the charmed silence-"to divine his sweetness, strength, and lofty grandeur, his soul, one must hear the symphonies played by some matchless orchestra, like our own. The magic of the strings, the fire of the brass, the rustic charm and pathos of the wood-wind-how well he understood them all; they poured out their secrets at his bidding. Luigi, why do you so seldom play the great Beethoven Concerto? I am convinced it would gain an added warmth and meaning at your hands, through the medium of your wondrous Stradivarius, "No, no-Linda"; was the moody response, "You

tread upon sacred ground; at that shrine I needs must worship in silence. I am but a poor interpre ter, after all; it is always Luigi, Luigi, Luigi-" with a sarcastic intonation. "Leave me to my own wayward fancies, my imaginative flights, the 'wizard's spell,' they prate about so constantly. I can tickle the ears of the crowd, dazzle their eves with my fire works, play upon their heartstrings, do with them what I will; hut when it comes to Beethoven-" and he paused expressively.

"For shame, Luigi"; protested the girl, while the color rose to her soft cheek and her blue eyes lightened. "You would not take such criticism from another; do not so belittle your heavenly gifts. I do not know you in such a mood. Come, you must do penance"; and rising she took his violin and forced it into his hands. "Play to me the program you planned for the musicale to-night; and then-then improvise in your happiest vein. We will see if this Luigi is so bad as he is represented."

For a moment he laughingly protested against such feminine tyranny, then yielded to the situation with what grace he could summon, and placed a pile of music on the rack that would have startled many a tried accompanist. Bolero, Berceuse, and dreamy Barcarolle, the grace and elegance of Vieuxtemps the color and witching rhythm of Sarasate, the dazzling splendor of Paganini, salon music such as had tested the skill of violin virtuosi for many long years; such was the music he invoked that night.

He began hotly, recklessly, as if still out of conccit with his own great gifts, stirred to his depths by the "divine discontent" which comes to all true artists, at times; but the touch of his beloved "Strad," that confessor of his joys and sorrows, the technical difficulties to be met and conquered, the charm of the music he played, soon melted his mood leaving only an undertow of emotion, like the swell after the storm, which gave added intensity to his interpretations. At last Linda withdrew from the piano, and flinging herself into an easy chair, beckoned him to proceed with the concert alone. A smile flashed across the violinist's dark mobile face, he lifted his head with a certain pride; here at least he was master in his own realm, and he knew it; for the gift of the improvisatore was his by divine right and his violin obeyed his bidding as a spirited steed the hand of its master.

It was a charmed hour that followed! the warmth and color of the lighted studio, the wild storm raging at the casement, the white isolation of the winnight, the telltale face of the young girl, the changing eyes that dwelt dreamily upon him-all, all varied incidents of his wandering career, in glowing magical moment. As Linda looked and listened, inwrought on Luigi's mood, gave inspiration to the

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stinctively Longfellow's Sicilian of the Wayside Inn
rose hefore her:—

voice of the violin, the impassioned soul of the man,
spoke to her this New Year's eve through the raging

"In sight of Etna horn and hred. Some breath of its volcanic air Was glowing in his heart and hrain."

She no longer marveled at the strange spell he exercised over his hearers; that this handsome, flashing-eved stranger from the south fired her imagination, held her by a subtle power which transcended all earlier interests or longer attachments, colored life with the roseate hues of romance. What he played she never knew, wild, nameless songs of another clime, songs that sped straight to the heart, and brought the unbidden tears to her eyes; the

tempest, in a language she could not hut understand.

By the strange mischance which had thrown them thus together, he and she, as alone in this snowy fastness as though shut in some storm-swept hut mid Alpine solitudes, the careless happy companionship of many months leaped at a single hound to something warmer, stronger, more enduring; it could never he the same again.

And muffled and strange, borne from afar on the wings of the wind, the midnight bells rang out their greeting to the newborn year, and Luigi, lowering his violin for a moment, wished her a "Happy, Glad New Year!"



A Crue Interpreter of Chopin

By EDWARD BURLINGAME HILL

who is again in this country after an absence of several years, has shown already that he is still at the height of his career as a virtuoso. His life as a concert artist has heen virtually a succession of triumphs, yet he has always heen his own severest critic. He was born at Odessa, Russia, on the Black Sea, in 1848. His father was Professor of Philosophy in the university of that town and an amatour violinist of no mean skill. He was his son's first teacher, and later sent him, at the age of 18, to Vienna, where he studied for two years at the Conservatory under Professor Dachs. At the age of 20 or thereahouts he gave a series of concerts in Russia which were very successful; but de Pachmann insisted upon retiring for further study for eight years. At length he played in Leipzig, Berlin, and elsewhere, but again he voluntarily subjected himself to two years more of thorough work. After this long period of prohation, he finally appeared at Vienna and Paris, meeting in every instance with unanimous approval. Since that time he has played all over Europe with ever increasing reputation. He has made six visits to this country hefore his pres ent tour, beginning in 1890, then in 1891, 1892, 1893, 1899, and 1900, successively,

Although de Pachmann has amply demonstrated his capacity to play Bach, Mozart, Beethoven, Schuhert, Weher, Mendelssohn, Schumann, and Liszt, it is as an interpreter of Chopin that he is most widely known, and upon which his fame as a pianist will undouhtedly rest. In addition to giving many recitals entirely devoted to works hy Chopin, he has played the F minor concerto with the principal orchestras of this country on at least three of his visits here.

Chopin's fate at the hands of planists has been varied in the extreme; too many of these artists have accentuated his traits in their interpretation of his music until they produced the effect of mannerisms. They were flatly sentimental where they should have been simply lyric; they have tortured Chopin's wonderful suavity and balance of phrase into hopeless caricature of rhythm, and utter morhidness of emotion. They have at times reduced him to the mere standpoint of a German pedant: or else they have attempted to force his peculiarly idiomatic piano style to take on the riot of tone-color that is associated with the modern orchestra.

De Pachmann's interpretations of Chopin are, to characterize them as a whole, the most perfect embodiment of that often used, but seldom realized axiom, "Art that conceals art." In listening to de Pachmann it is impossible to find in his technic any traces of his years of arduous toil, any suspicion of ungraceful or inartistic phrasing; everything flows from his fingers in the most spontaneous and unforced way. His tempo rubato is a living illustration of this much discussed detail of performance, a gentle yielding of the rhythm to hring out some delicate touch of emotion, some flashing play of tonecolor, without perceptible disturbance of the general balance of rhythm. It is the most perfect equation imaginable between a free, unfettered delivery of melody and a fundamental sense of true musical avpression. His sense of tonal variety is unique among living pianists. Seldom attaining more than a rohust forte, he has so many subordinate nuances, so many degrees of softness between piano and pianissimo,

VLADIMIR DE PACHMANN, the celebrated planist, that by means of subtle variety and deft opposition of contrast one never feels that his dynamic range is seriously limited. He can make a soft, delicate melody more significant in its infinite gradations than many a devotee of the strenuous and modern "orchestral" style of piano playing, who too often forces the unoffending piano far beyond comfort to the listener. In considering de Pachmann's playing one is re-



VLADIMIR DE PACHMANN.

minded of Liszt's remark about Clara Schumann, that "many make more noise, but few make more

To hear de Pachmann's phrasing, in its absolute mastery of crescendo and diminuendo, is worth a quarter's lessons to the attentive piano student. He who has listened to his playing of the slow movement of Chopin's F minor concerto must have fallen a victim to the power of the piano to charm by caressing tones of song alone. In this movement he is consummately lyric, dramatic, and deeply poetic by turns; he seems transported by an inward ecstacy of interpretation. His performance of the concerto as a whole is noteworthy for a supple elasticity in passage work, clarity and flexibility of tone, and an embodiment of the very spirit of Chopin that is well

It is hardly necessary to discuss de Pachmann's finger, wrist, and arm technic, except to note that it is singularly straightforward and natural. It does not bear the hall marks of a "method," there are no ultramodern devices to surmount technical difficulties. De Pachmann's technic is the result of unlimited time, keen intelligence, and indomitable perseverance, and reveals itself to day as a wonderfully controlled medium of interpretation, responsive to every demand that is made upon it without straining for effect. He alone can tell us what patient and unremitting labor this polished command over every re-

source of the piano cost him. It remains for the piano student to realize that de Pachmann's technic does not exist primarily to dazzle or to astound, but merely to serve in the higher offices of interpretation.

Arthur Symons, the English poet and critic, in his volume entitled "Plays, Acting, and Music," has written of de Pachmann even more convincingly than if he had written of scales, double notes, and all the technical jargon of the critic. His observations are of value not only to the music-lover but also to the teacher. I make a few extracts from his essay. "Chopin's music, unlike most other piano music, exists on terms of perfect equality with the piano. And de Pachmann, unlike most other pianists, exists on terms of perfect equality with Chopin's music. I have heard pianists who played Chopin in what they called a healthy way. The notes swung, spun, and clattered, with a heroic repercussion of sound, a hurrying reiteration of fury, signifying nothing. The piano stormed through the applause; the pianist sat imperturbably, hammering. not think any music should he played like that, not Liszt even. Liszt connives at the suicide, but with Chonin it is murder. When de Pachmann plays Chopin, the music sings itself, as if without the intervention of an executant, of one who stands between the music and our hearing. . . . De Pachmann gives you pure music, not states of soul or of temperament; not interpretations, but echoes. . . . The art of the pianist, after all, lies mainly in one thing, touch. It is hy the skill, precision, and heauty of his touch that he makes music at all: it is by the quality of his touch that he evokes a more or less miraculous vision of sound for us. Touch gives him his only means of expression; it is to him what relief is to the sculptor or what values are to the painter. To 'understand,' as it is called, a piece of music is not so much as the beginning of good playing: if you do not understand it with your fingers. what shall your brain profit you? In the interpretation of music all action of the hrain which does not translate itself perfectly in touch is useless. You may as well not think at all as not think in the term of your instrument, and the piano responds to one thing only, touch. Now, de Pachmann, heyond all other pianists, has this magic. When he plays it, the piano ceases to he a compromise. He makes it as living and penetrating as the violin, as responsive and elusive as the clavichord," Not to continue entirely in terms of eulogy, it

must be acknowledged that de Pachmann does, to a certain degree, come hetween the music and his audience, by his grimaces, his gestures, and his occasional remarks to his listeners; by his surreptitious alterations and additions to the pieces that he plays. Nevertheless, when in his best vein, he gives us not only the rarest and most triumphant interpretation of Chopin, but the choicest and most legitimate example of pure piano playing that we have had in our day. Every pianist has his less felicitous moments, de Pachmann at his highest is truly supreme.

PRIZE ESSAY CONTEST: 1905

ONE HUNDRED DOLLARS IN PRIZES.

THE ETUDE wants the best ideas of the teachers of music in the United States or elsewhere; and to stimulate interest in the writing of practical, helpful articles on topics connected with musical work offers prizes aggregating one hundred dollars for the hest five essays submitted

First Prize\$30 Third Prize 20
Fourth Prize 15 Fifth Prize 10

Writers may choose their own subjects. We advisc heforehand that topics of a general nature, such as "Beauty of Music," "Power of Music," "Music Teaching," "Practice" are not suitable. Such subjects could not be discussed exhaustively enough o be helpful in the small space we can allow for the essays.

Essays should contain from 1500 to 2000 words Competitors may send in more than one essay. The contest will close March 15th, Do not roll

manuscripts and write on one side of the sheet only, The writing of the best thoughts and experiences that a teacher has can be made a fine educational influence and we trust that many of our readers will give themselves the stimulus of this contest.

A Happy New Year to all the Readers of the Children's Page.

ONE Christmas morning THE YOUNG VERDI. ahout eighty years ago a little hoy was trudging along

a lonely country road all alone. Now, everyone who ever got up at four o'clock on Christmas morning to inspect the Christmas stocking by lamp or firelight knows how pitchy dark it is at that bour, and so can understand how it came about that this little lonely boy slipped in the dark and tumbled into a ditch filled with icy water, and came very near drowning, only that a woman going by heard the splace and fished him out. Then had this little char to he hurried into a nearby bouse and bundled quickly into dry clothes for,-only fancy it! he was the organist of the village church and had, for all his chattering teeth, to play the five o'clock service. Imagine what an important little man it was! They say he received eight dollars a year salary for playing, and that he had to walk three miles twice a day on every feast.day and on Sunday to play his organ. It was a hardly earned little salary, wasn't it: but this little boy became in time the richest composer that ever lived, making every penny by his music, and using it to found a home for poor mu-

His name was Giuscope Verdi, an Italian. I have told you about a Polish hov who became a great musician, Frederic Chopin; about two German hoys, Robert Schumann and Felix Mendelssohn; and about the French boy, Hector Berlioz. Now I want you to know about this Italian hov, because Italy is the land of song, the land where the people sing as naturally (and almost as much) as they breathe and because this Giuseppe Verdi did more and better things for Italian song and Italian opera than any other composer of the ninetcenth century.

I think he was born about the poorest little boy you ever heard about, almost as poor as the Blessed Babe that was born at Bethlehem. He was born in 1813, in a little bit of a village named Roncole, where lived only the poorest and most ignorant laborers, the kind that come over to this country in droves to work upon the streets and railways. He heard only the lowest kind of talk, and saw, I imagine, a good many unseemly actions, for his father kept a kind of little shop in their house where he sold pipes and tobacco, etc., so that little Verdi had a chance to see a good deal of roughness and uncouthness. Yet despite it all, he was a quiet, nice kind of a boy, He had his own share of Italian temper, but he could be reasoned with, and he was, for the most part, a steady-going little man, who would follow a hand organ for miles. (Afterward every hand organ in the world played selections from his operas.)

The man who played in the village church taught Verdi to play upon the spinet (a tinkling, small instrument that came before the piano) and upon the organ. Then when Giuseppe's folks saw how very musical he was, they thought it would be a good idea if he were to learn to read, write, and do arithmetic. So they sent him to live with a cobbler in Busseto, the nearest town (three miles away), where he went to school for two years. This was when he was 10: but before this he had succeeded his music teacher as organist in the little Roncole Chapel, and so it came about that when he went to Busseto he had to walk three miles each way every time he was to play at a church service in Roncole.

Now in this town of Busseto where Giuseppe went to school lived a man who loved music; he had a piano in his house and a daughter who played upon Also a musical club, called the Philharmonic So ciety, used to meet there for practice. They used to make lovely music, and one night someone, going in, stumbled over little Giuseppe Verdi, who was listening enchanted at the old iron gate. They brought him in and he told them that he came and listened every night because he liked music and "played a little himself"! Of course they made him play, and

both the good man of the house and Signor Provesi, the leader of the society, became interested in him.

Provesi took him as his pupil, and young Verdi entered deeply and seriously into the study of music. He composed music for the "Philbarmonie" to which he once used to listen at the fence, and was allowed to conduct it himself, and sometimes took his master's place at the great organ in the Cathedral. his two years at school he ran errands for a man who kept a grocery store and so continued to live in Busseto.

When he was 16 years old his friends obtained for him a sum of money sufficient to send him to the Conservatory of Music at Milan. But when he got there the heads of the Conservatory decided that he was not musical enough to attend their school! So he was turned away.

Now this very thing has happened to a great many boys who have afterward hecome great musicians, so if ever you go to a Conservatory and are made to feel that you don't amount to anything and never will, don't let that discourage you. Remember that you are keeping excellent company in your humiliations, and just keep on and prove the worth that is in you. That is what Verdi did—he studied with private teachers after they refused him admittance to the Conservatory, and proved himself to be far greater than those men who had condemned him.

That is why Verdi is such a good example for boys and girls to follow who intend to make music their life-work-he had such a faculty for keeping on. Most persons stop growing mentally somewhere he tween 25 and 35; after that they do no new individual thinking, their minds become a treadmill, their work a round of repetition. Verdi was different. His mind kept on growing, doing new and better things all the time until he was 88 years old, and that was the year he died, 1901. Each new opera he wrote was better than the last. Critics were always trying to take his measure, and it is funny now to read the things that were written of him at different times in his life, but those who began by calling his operas cheap, noisy, and coarse, ended by bowing deeply to the refined and exalted genius of his later works.

His first operas were cheap and noisy, and why? Just because there was one time in his life when he broke his rule of keeping on. It happened when he was hardly more than a boy; so it will he all right to tell about it here. You see he had married the Busseto grocery-man's daughter when he was still quite a hoy. Later they went back to Milan to try to get an opera produced, but be was not successful. and his wife and two babies starved to death in their little attic. Then it was that he said it was no use for him to go on. There was nothing to work for any more, he was predestined to he a failure

So he resolved never to touch the piano again or to write another note of music. He passed months in which he did nothing but read. You see, he did not helong to a cultured family, and had only gone to school two years, so his taste in literature was not good. He read "dime novels," the kind that hoys like to read on the sly, and that are burned if a member of the family ever comes across them. But there was no one to care what Verdi read, and I suppose in all these months of idleness he read hundreds of them. What was the result? Just this, that when he did go hack to work again his operas were at first just a sort of cheap novels set to music, full of gypsies, robbers, and handits and the rest. But he did not stop here. He kept on. He put these trashy operas under his feet, and reached np to something hetter. He hegan hy writing music for a cheap popularity, and ended by bringing his audience up with himself into the realms of the purely classical, to an appreciation of musical settings of Holy Scripture and of Shakespeare,

That is how the little Verdi boy grew to be such a great man. By crushing all that was had and un-wholesome out of his life (and you can see that there had been enough of it even from his bahyhood) and living up to the best he knew. And so all men came to honor him, and we love his memory because we cannot hut see, through it, that it is possible for every one of us to become noble, and that poverty, failure, and sorrow cannot prevent us if we will not permit them to .- Helena M. Maguire.

LITTLE LESSONS ON LITTLE THINGS. WHAT IS MUSIC STUDY? ance, aged anywhere

WHAT would our boys and girls think of a public-school acquaintfrom 9 or 10 to 15

ears, if when asked: "Who was Christopher Columhus" or "Who was George Washington" he should reply "I don't know!" You would expect him not only to tell you who these great men were, but to he able to add many interesting facts about them. would you not? Now, why do you expect that? What sort of reason have you for expecting any-thing of the kind? "Why" (you say) "he bas heen going to school for several years; of course he should know these things.' But how would this sort of reasoning, or argument,

apply to music students? Suppose we choose some young piano students, who have been taking lessons for two or three years, and we ask them: "Who was Johann Sebastian Bach?" "Who was Mozart?" "What can you tell ahout Haydn, Beethoven?" and so on. How many boys and girls, do you suppose, could answer and also state some interesting particulars about each one? If anyone, so questioning boys or girls, should say: "Why! How is this! Not able to tell us anything about Bach, Mozart, Beethoven, etc.? Have not you young people been studying music, taking lessons regularly for one, two, or three years, and yet you cannot answer such inquiries about these great musicians?" The reply would he, no doubt, "We have been learning how to play upon the piano; our teacher has never told us ahout the people you mention; we have not learned about them.

Now, dear little friends, do not blame your teacher, because all teachers have not the time to teach history and hiography and other subjects (all helonging to music study): the proper thing for you to de is this: ask your friends to join with you and form a little musical club, and then arrange, as club members, to meet together once a fortnight at each other's houses (in turn) and study all sorts of musical things together. Your teacher will, I am sure, lend you some good books, but you will have your ETUDES anyway, and each month you can find something that will interest you and instruct you in musical literature. The president of the club can appoint a different leader for each meeeting (each member taking his, or her, turn), and this leader will choose something to be read, in class, by the members and discussed afterward. Clubs can be made very pleasant social affairs by introducing a musical game, at the close sometimes, and by play ing upon the piano for each other, etc.; hut always make it a point to study first and to learn some thing of real worth at each meeting.

If you wish to begin with music history, find your April, 1904, ETUDES and begin with the first Lesson In Musical History presented in THE ETUDE MUSIC STUDY CLUB. You will find No. 2 in May, No. 3 in June, No. 4 in September, No. 5 in October, No. 6 in November, and so on. Look also for sketches about musicians; you will certainly find them in the back numbers. Study one at a time, carefully and thoroughly; and I promise you that you will become very much interested

Why not have musical scrap-books, too, and collect pictures of musicians, etc., to preserve in them? Little books intended for unmounted photographs make very good scrap-books; are inexpensive (25 cents) and convenient.

A Home Music Club is a very nice thing. By this I mean a club in which the family join and once a week have a musical evening together. Ask your parents, your aunt, or your elder brothers and sisters to join with you and assist you. It will benefit them as well as you, to consider this branch of music study.

Our young friends must remember that just learning to sing or to play upon some musical instrument is, by no means, the whole of music-study.-Robert F. THE LITTLE ENCHANTER: A STORY OF MOZART

The beautiful little story that follows was written by Mme. Eugenie Foa, and translated from the French hy Lucia Berrien Starnes. Another instalment will he printed in THE ETUDE for February.-Editor.

II THE MESSENGER OF THE SAINT.

"Good St. Jean Nepomucene, make us useful to our parents," repeated the little hoy after his sister: after which they rose from their knees. "Our prayer is finished," said Frederika.

"I have thought of something," said Wolfgang.

"What-already?"

"Yes, it came to me during my prayer. Listen, sister; I can play prettily on the piano; and I can also play, not badly, what I have composed, when Mamma is not there to recommend me to be modest. You, Frederika, have not my skill on the piano, though for your age you play very well,"

"But you are a marvel!" interrupted Frederika. "Do not interrupt me, dear sister, you might make

me lose my idea. You are pretty enough for us both; some fine morning we will go to walk, hand in hand. We walk a long distance—a very long distance. We are on the road to the chateau-we arrive-we enter. You, Frederika, must begin to sing. Some people come up-they are inhabitants of the chateau, as one can see. 'Oh, the pretty children!' they cry. They make us enter, they ask us to rest, but I go to the piano-

"If there is one," interrupted the little girl. "As if there were not pianos everywhere, these days," said Wolfgang, scornfully. "But you make me impatient with your interruptions. Well, I go to the piano, I sit on the stool, and I play, I play! The ladies and every one else are delighted. Then they embrace us; they give me honhons and money and to you they offer gay ribhons. But we take nothing, and I say to them: 'Let us, I heg, take this money home to Papa and Mamma."

"You have the spirit of a little wizard," exclaimed Frederika, throwing her arms around her brother's

neck and embracing him. "And that is not all," replied Wolfgang, submit-

ting smilingly to ber embrace. "When I say that, they ask me to finish my story. The king hears us speak-he sends for us; he puts on me a lovely suit, on you a beautiful dress, and we see all the palace. Then we enter the salon, where they are beautiful ladies-such lovely ladies-more beautiful women were never seen, or such handsome gentlemen. Such beautiful gilded furniture, and a pianooh, what a piano! The wood is covered with pure gold, the pedals are silver, the keys are mother-ofpearl, and there are diamonds everywhere! We play; the court is delighted-they surround usthey caress us. The king asks us what we wish for. Anything it is your pleasure to give us, your Majesty.' He gives us the chateau, and we live there with Papa and Mamma---"

A burst of laughter interrupted him in the middle of his speech. Frightened, Wolfgang looked at his sister. They turned and heheld the stranger. Hidden behind a tree close to the children, he had not lost a word of their conversation. Seeing himself discovered, he approached, suppressing with difficulty the mirth excited by Wolfgang's innocent prattle.

"Do not be afraid, children," he said in kind tones "I wish for your bappiness only. It is the great

Nepomucene who sends me." The little hoy, springing to his side, took his hand and exclaimed in a tone of charming familiarity: "Oh, then, you will do what we ask?"

"Not immediately," said the stranger, laughing Then, seating himself on the knotty trunk of a fallen tree, he stood Wolfgang before him.

"I will agree to your request if you will answer truthfully all the questions which I ask you. I will know if you lie, so heware!" "Sir, I never told a lie in my life," said Wolfgang,

a little angrily. "Very well, I believe you. What is your father's

"Leopold Mozart." "What does he do?"

"He is a teacher at the chapel; he plays the piano and violin."

"Is your mother still living?" "Yes, sir."

"How many of you children are there!"

The little boy was silent, but his sister answered, "There were seven of us, sir; but there are only two of us left now."

"Your father is very poor, is he not?"

"Yes, sir," she replied. "Our mother gave us this morning the pieces of bread we have, hut we have not eaten it, for it is all the bread in the house. Every day, when Mamma gives us our dinner, she says: 'Go and eat in the meadow, my dear children.' That is so we will not see they have kept none for themselves."

"Poor children," said the stranger, deeply moved. "Tell me, when you prayed to the saint, for what did vou ask?"

"I asked bim to give me a way of earning some money to give to my parents," said Frederika, "so that my brother and myself may not, every day, he the only ones to have any dinner. Wolfgang thinks he has found a way, hut I do not agree with him."

"If what he says is true, and he plays so well on the piano, and you too, his idea might be executed, and I will try to help you," said the stranger.

"My hrother is an expert musician, sir," said Frederika, eagerly. "He not only plays by sight anything he sees, but he has composed several very pretty pieces."

"How old is your brother?" "Six years old, and I am eight."

"And this child composes already!" cried the pretended messenger of St. Jean Nepomucene.

"That astonishes you," said Wolfgang, laughing. 'Come home with us, sir, and you shall hear me.' The stranger looked at his watch, thought a min-

ute, and then said, half seriously, half playfully: "My dear children, the great Nepomucene, the revered saint of Bohemia, orders me to tell you that you must return to the house. You must remain there the rest of the day, and hefore night you will have some news. Now go,'

"Wait one moment, sir," said Wolfgang, eagerly, holding him by the flap of his coat. "Before you return to heaven-where doubtless you came-could you, the friend of Nepomucene-

"What are you going to say, my hrother?" interrupted Frederika, trying to keep him from finishing. He whispered some words in her ear.

"No, no," she cried; "it is impertinent-no, Wolfgang, you must not, do you hear?" What is it, little one?" asked the stranger

"She does not wish me to ask the messenger of the great Nepomucene to dine with Mamma," replied Wolfgang, so bastily that his sister had no time to stop him.

"But you will come, will you not, sir?" "Certainly," said the stranger. "And now, is there

anything you want? Speak-do not he afraid." "A coat for Papa," replied Wolfgang, "for his is so worn out that sometimes he cannot give his

"And then " "Why, a beautiful dress for Mamma. That would

nlease her" "Knough my brother" whispered Frederiks with the sensitive delicacy of a well-born child.

"Leave me alone, sister; I still wish to ask for something for vou."

"I do not wish for anything-you will ahuse the bounty of the stranger."

"I am very much pleased by the delicacy of your sister," said the stranger; "but I authorize you, m the name of the great Nepomucene, to tell me all you wish."

"Well, if I may wish again, it will he for a grand palace with many servants, so that Mamma will not have to do all the work, and become so tired. And I think that is all."

"But you have asked for nothing for yourself." "Oh, but that is useless, sir. Give Papa all he needs, and I will wish for nothing."

"Charming and adorable child!" exclaimed the stranger. "Farewell-I will see you again soon." As he spoke, he departed, disappearing so quickly among the thick trees in the forest that the children stood in surprise.

"Do you think that he will come to dinner?" asked Frederika, as she and her brother started back to their home.

"Of course be will," replied Wolfgang, confidently. "For my part, I helieve he is making fun of us." "Well, we shall soon see," replied little Mozart.

THE following are the an-PUZZLE CORNER. swers to the puzzles as found in THE ETUDE for December,

1904. We are pleased to receive puzzles or sugges tions for puzzles from our readers. Always send answers with puzzles suhmitted to the Editor. Hidden Composers: 1, Schumann. 2, Balfe. 3,

Chopin. 4, Auber. 5, Liszt. 6, Flotow. 7, Bellini.

Hidden composers (the name of a composer will be found in each paragraph, in consecutive let

1. This American composer, whose premature death is regretted by all, gave proof of musical talent at an early age. When he was four years old he was found at the piano thrumming a tune. Vineacre was the poetical name of his childhood's home. 2. This composer, one of the most original of mod ern times, met an appalling misfortune-first in the complete loss of his hearing, followed by an attack of insanity. He never recovered his senses, but died in an insane asylum.

3. This musician, though not known as a comnoser, is one of the world's great singing teachers. In time his life has covered a long arc, I am sure that if I mentioned the name of his most famous pupils who visited this country a little more than a half-century ago his name would be easily guessed.

4. This composer was the most noted planist of his day. His playing, though as brilliant, was as cold as an icicle. Men tire soon of art without feel ing; hence, though a little more than a century ago he stood at the head of his profession, now only his technical works command attention. These, however, are among the finest of their kind, and keen his name alive.

5 One of the early American composers, he de serves especial attention from those interested in the training of the young. His name receives added distinction from a son, who is one of the most prominent American musicians and teachers, and particularly well known to the readers of THE ETUDE.

6. In Tonic Sol-fa why is Re-Si represented by r. t. instead of r. s.? It should rather be r. t., because Sol and Si both begin with the same letter. Si is changed to Ti in order to avoid confusion between these two syllables.

7. Fancy the organist's dismay on receiving the following telegram from his leading singer just as he was about to hegin the service-in fact, he was already on the organ hench: "Am in a deplorable condition; cannot possibly sing this evening."

8. He varies greatly in his teaching. For examnle we heard him tell you that in playing the scale the hand must be held just so; us, another time, he told that it did not matter-any way was good that produced the effect wanted.

9. This pianist-composer in his day was considered hy some as greater than Beethoven. Time has emphatically reversed this judgment, but his compositions are still grateful to the skilled planist, written as they are with an eve to the unforced capabilities of the instrument. His is music that one can hum-melodious and pleasing, if old fashioned.-

I HAVE & Pro-CLUB CORRESPONDENCE, gressive Musical Club of twenty members.

We meet twice a month and study biographies of the great musicians and musical history, and also play musical games. At our last meeting we had a test on nine of the biographies. One member won first prize four second prize, and one third prize. We think of supplying all the members with Tapper's "Chats with Music Students" and Clarke's "Dictionary of Music." Great interest is shown by the members, and good work is being done .- Abbie E. Schenck.

I have been requested by our club to write to you asking that you please publish this letter in THE ETUDE.

"The Beethoven Club of Coudersport," Pa., was or ganized September, 1904, with a membership of fif teen, Mr. Theodore Stearns, Director. The club meets at Mr. Stearns' studio, Monday afternoons, at 4.15. We pay ten cents dues every meeting. This money we use for buying music. We expect to give recitals and entertainments during the winter .- Ola

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THEODORE PRESSER,

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A German specialist in nervous diseases declares that in his opinion musical education begins at too early an age. As a result of his investigations he asserts that the psychic balance of the young is endangered by the premature study of music, and fixes the ages at which it is safe to begin the practice of

this art at 16 for women and 18 for men.

This is another of the many mares' nests that scientific men, particularly those who have to do with phases of degeneracy in humanity, are constantly discovering. Many professional men, such as lawyers and physicians, see the seamy side of life; their duties bring them in contact mainly with the diseased in morals and body. Their point of view insensibly be-comes pessimistic, directed as it is to those lacking normally healthful attributes of mind and physique. No doubt, because this man of healing has had cases of nervous failure among young people resulting from a too severe discipline in the study of music, he is led to condemn it in toto. He probably does not re-flect that the thousands upon thousands of healthy music students are not brought to his attentiononly the exceptionally few, from whom he formulates his drastic rule for the government of all.

It is safe to say that if education in music began universally at the above-mentioned ages the art would soon become decadent. At adolescence,-that wonderful period of growth, of mental, spiritual, and physical development, when the soul reaches out to grapple with hitherto undreamed of mysteries, when the mind expands in intelligence to unexpected alertness, when the body assumes its ultimate capacitiesthe coming man, the coming woman, with all their plastic possibilities for the future, are already present. What is lacking at that critical moment will. in nine cases out of ten, be lacking throughout life. The care of educators nowadays is to have all the dormant faculties of the adolescent awakened and vitalized, so that in adult years his character and individuality shall find no avenue of expression closed to them by reason of an imperfect or one-sided education in early childhood. Almost more than any other refining, cultivating influence is music the birthright of the young. Besides, for obvious seasons, both physical and mental, it must be begun in youth if it is to be really a friend and companion to the adult

That there is another side to at least one branch of musical art-and that the one that comes in for the strongest condemnation from disgruntled critics -is shown by a lecturer and close student of musical topics, who boldly recommends the practice of the piano as a means of physical culture. In a recent lecture she cites the experiences of two New York physicians who evidently do not share the opinions of their German confrère. While watching the back of a young woman in evening dress who was playing the piano, they discovered that she brought all the

MAKE 1905 YOUR BANNER YEAR IN MUSICAL WORK

scapular-that is, shoulder-muscles into strong play. The exercise of these muscles, they declared, has a directly strengthening effect on the brain and spine, which is highly beneficial.

Here is an American Roland for a German Oliver! Who shall agree when doctors disagree? ...

IT is a notable characteristic of great men to put wrong estimates on their abilities. This is seen among the lesser as well as among the greater lights of art and literature, thus proving, in a minor fash-ion, that greatness and mediocrity are akin. Every musical community furnishes examples of the singer who lays stress on his compositions and of the composer who thinks he can sing, to say nothing of the performer who prides himself on his teaching abilities and the teacher who persists in his attempts at performance. Instances of this idiosyncrasy may

be seen in the works of certain of the great compos-One, who excels in the pathetic and intense, delights in turning out scherzos—in which the jest is hard to find: another with an abundant gift of humor does his best to burden the world with lugubrious andantes and adagios.

This same trend of humanity is to be noted in men of literary walk. Gladstone, animated by the success of d'Israeli, fondled the thought that he, too, could write a sentimental story; Kipling, with his inimitable prose and his lifelike stories of India, sets more store by his weak poetry than by his other works. He joys in the poetical effusions that break out at every new political move. Wilkie Collins, not satisfied with his fame as a novelist, and Charles Dickens, the greatest analyst of human character, cast longing eyes toward the stage and the plaudits that greet the playwright. On the other hand, Pinero, the leading English writer of plays, sighs because he is not a novelist. Many a good lawyer has written poor fiction; but, on the other hand such names as Samuel Warren, Owen Wister, and James Lane Allen prove that many a novelist gets into the ranks of the lawyers by mistake. Salvini is reported to have been dissatisfied with the honors that came to him as a great tragedian, and was discontented with the fate that did not make him an opera singer; and Booth thought his strongest ability lay in his playing of comedy—he who was the great-

These instances serve to prove that a man's estimate of his own abilities is not always to be relied upon. The public judges without personal bias, untinged by the individual's preferences. The wise politician feels the public pulse. One of McKinley's means for attaining popular success was in "keep-ing his ear close to the ground"-in other words. finding out what the people wanted. Not the highest ideal, perhaps, but one that makes for political success. The musician may well take a leaf from the book of experience and feel the public pulse as to his own abilities. The public cares not what you would like to do-only what you can do, and to the best advantage. Consequently, its dictum may well be taken into consideration in professional life.

FIFTY feet of the Bunker Hill Monument is under ground. It was covered up there sixty or seventy years ago and no one has seen it since. It will stay there for ages, for that structure is so built as to resist the encroaches of times almost as successfully as the pyramids. A thoughtless observer might have said that much of this immense body of substructure is wasted. Surely ten or twenty feet of foundation would have been enough? But the builders knew bet-ter. They knew the immense weight of granite that would rest on this foundation. They desired it to last for ages, not only so long as a shallow foundation might endure. They wanted it to resist that enormous downward pressure and the surge of the elements, to say nothing of the possible quaking of old mother earth herself.

* * *

There is a lesson in all this for the student of any subject, and, more especially for the student of music, two lessons, perhaps. The first is that if one desires to erect a superstructure of any value or permanence, one must lay a foundation commensurate with what is to rest on it.

The second, and equally important, is that this foundation is hidden and unrealized by the large number of spectators or auditors. One listens in rapture to de Pachmann or Hofmann; what gives the enjoyment is the superstructure, the finished, artistic njoyment is the superstructure, the missien, artistic of the hardest kind. The foundation is made up of intense self-sacrifice and conscientious effort.

They knew that to achieve an enduring success the foundation must be wide and deep, and they spared no effort in its construction. It is the wise student who takes these points to heart, determines to dig deep for his foundation, and to be content to make no display of himself in his years of preparation

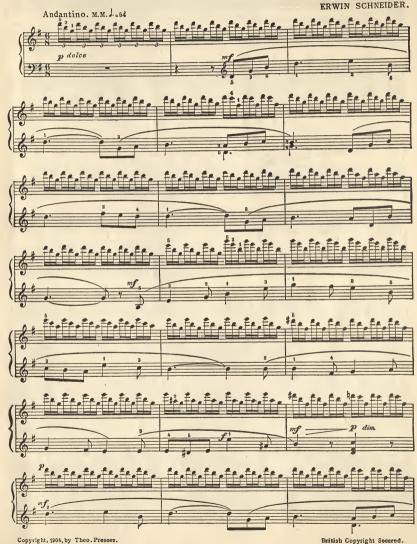
LEARNING by one's own experience is good, but learning through the experience of others is better in one respect: it is a great time-saver; it comes the nearest to a second incarnation with the memory of the experiences of the first retained. True, the hard knocks received in life pound into one the sense that was omitted in the original make-up; but had one the greater good sense to learn through the experiences of others how much time, how many tears. how many wasted hours might have been saved.

A little boy was asked how he learned to skate. He replied, "Oh, by getting up every time I fell down." He was wiser than he knew, in that reply. It is only the student who will get up and try again who learns. The harder the fall, the more the wise learner tries to avoid the next one. It is these falls that pound in the wisdom. Knowledge is but the accumulation of facts; wisdom is the sense to make good use of them. The wisest man is perhaps the man that has had the most falls and learned the most by them.

All this applies to the student and the teacher of music in the most direct way. Mistakes are expensive, but they may teach us to learn by the experiences of others, and that is one of the evidences of the highest wisdom. To this end the student must keep his eyes open. He must observe, weigh, and deduce: must notice where others succeed and where they fail; learn both from success and failure of others; and then may he hope that his own falls shall

THE commission of clergy and laity appointed by the Archbishop of New York to study the recent instructions of the Pope in regard to the music of the have made their report. It is too long to reproduce here even in substance. Suffice to say that the revolution, both in the style of music and in the means of performing it, is even more radical than was anticipated. The masses of Haydn, Mozart, Beethoven, Cherubini, and of many other less distinguished com-posers, heretofore the pride and glory of ecclesiastical music, are irrevocably banished from the churchif the conditions laid down by the pontiff are faithfully observed; and of this there appears to be no question. These conditions leave nothing but the regorian tones and music of the school of Palestrina to express the aspirations of believers. To the musician it seems almost as sweeping a change—and with far less to recommend it-as the historic one proposed by an earlier Pius, the fourth of that name, in 1563. Then the abuses in church music were so great that a commission was appointed to consider the advisability of doing away with it altogether. As all know, Palestrina saved music to the church by composing three masses so full of devotion and sincerity, though employing all the resources of the art known at the time, that the Pope declared that it must have been some such music that the Apostle of the Apocalypse heard sung by angle choirs in the New Jerusalem.

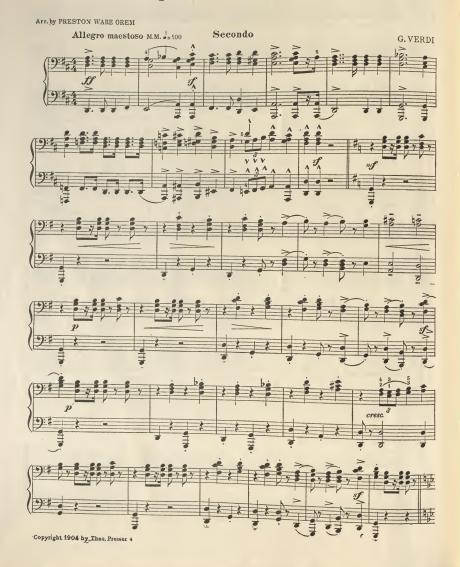
There is a possibility, however, that one restriction may be removed—that requiring boys to fill the places of the women now singing in Roman Catholic churches. The manifest difficulty of finding capable choristers, the distress occasioned many deserving singers by the abrupt withdrawal of means of subsistence, coupled with the prohibition of taking part in the services of non-Catholic churches, may lead to a modification of the decree—at least in this country, where conditions vary greatly from those prevailing in Europe. It is believed in some quarters, that if suitable representation of these hardships be made to the Holy Father, he will be inclined to grant a dispensation in this respect from the strict letter of his instructions.



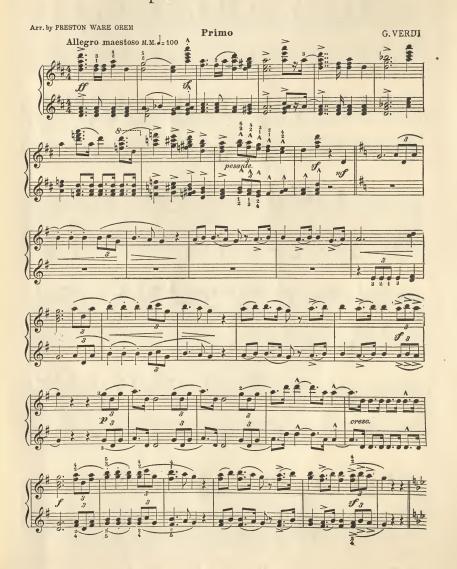


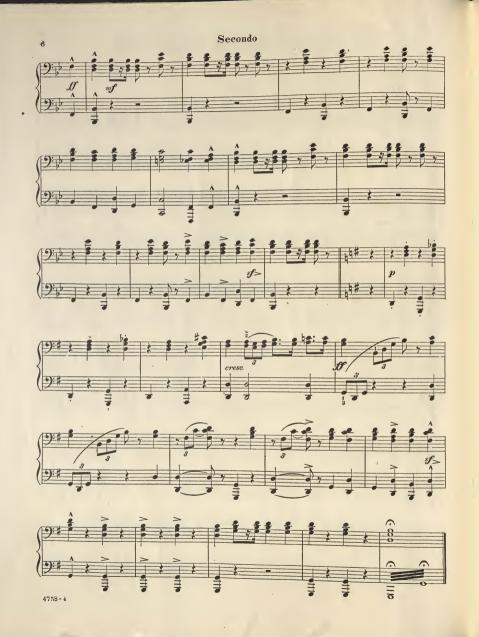


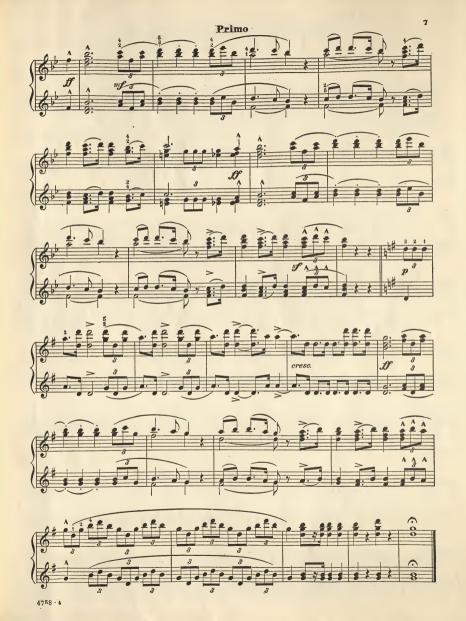
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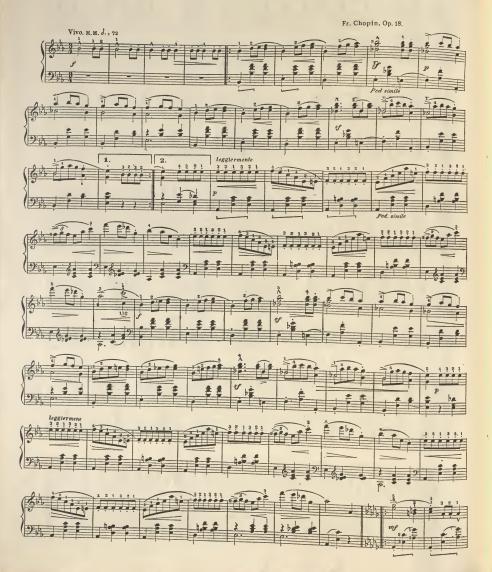
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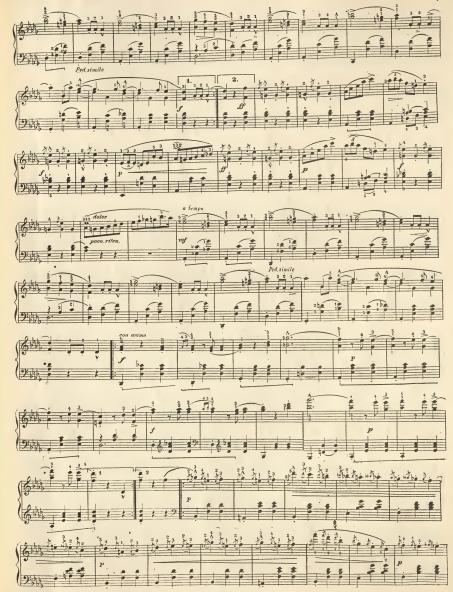


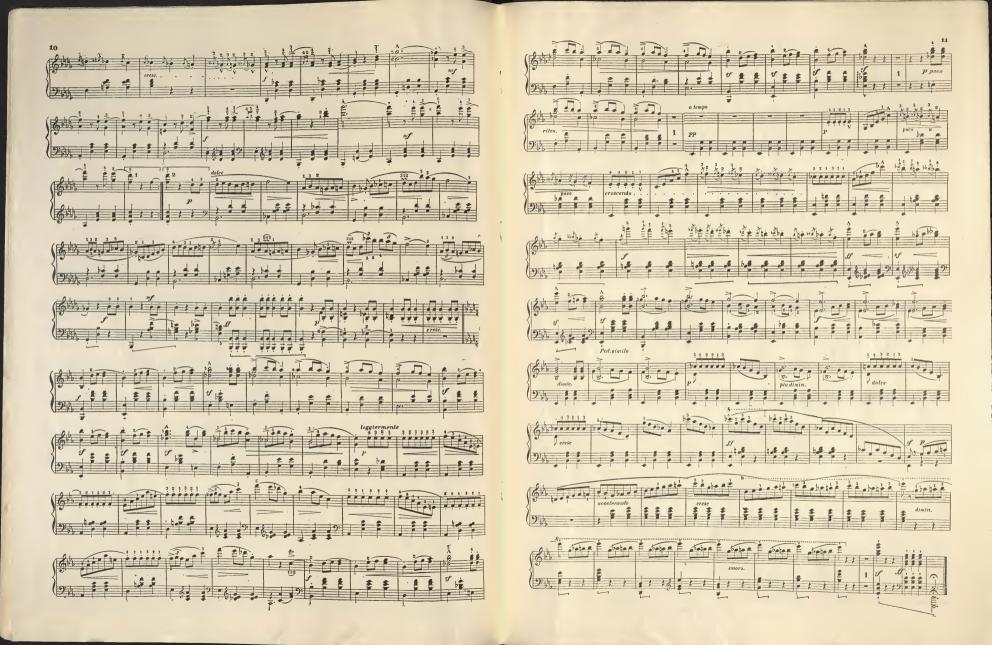




GRANDE VALSE BRILLANTE.







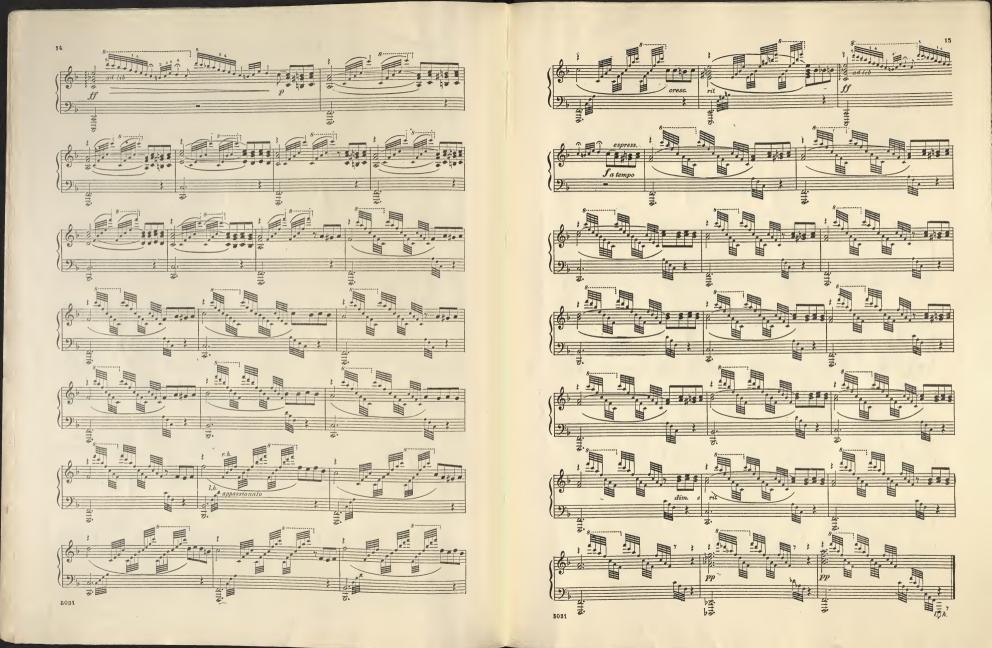


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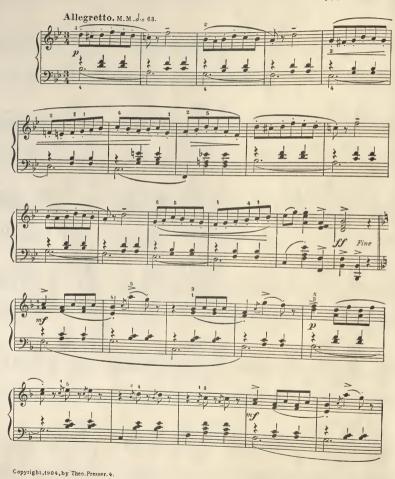






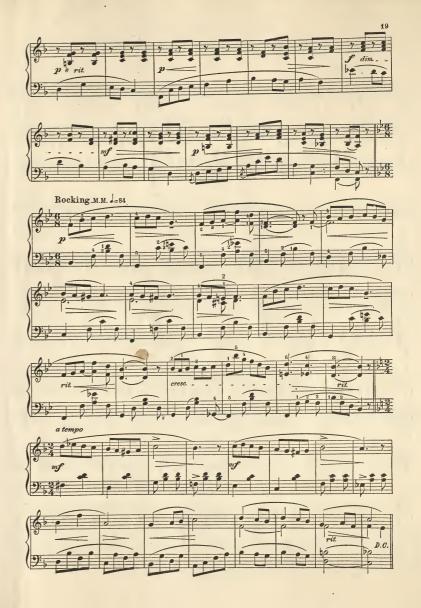
SPANISH DANCE.

F. G. RATHBUN.



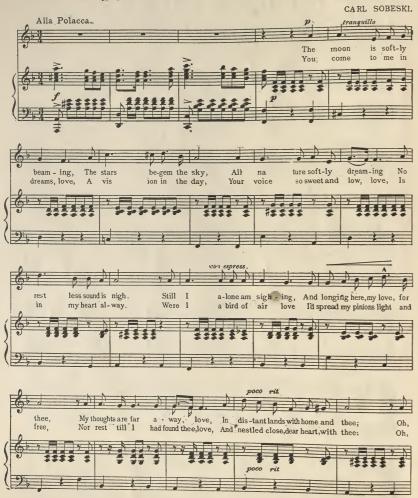




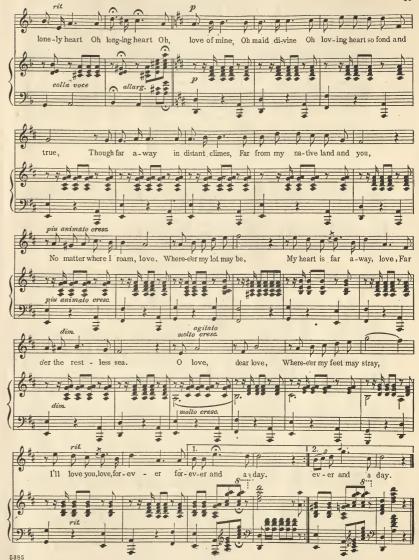


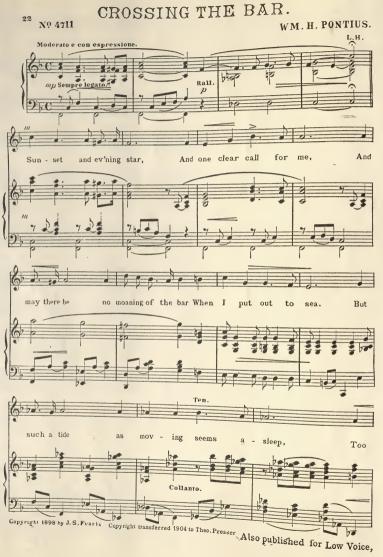
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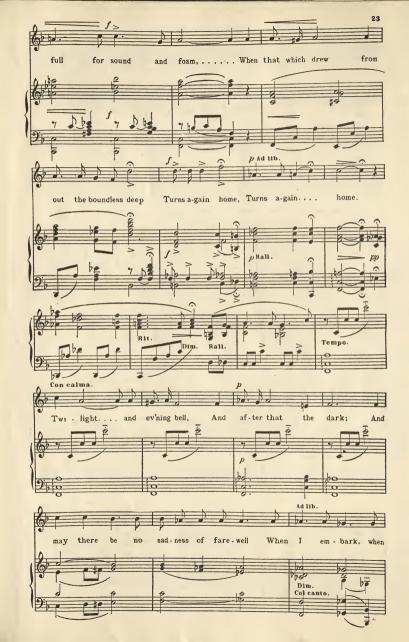
FOREVER AND A DAY



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THE SINGING MASTERS' GUILD. (Continued from December, 1904.)

MR. E. G. GOODRICH addresses the meeting as fol-

"Mr. Chairman, Ladies, and Gentlemen: The fact that I am here this evening in response to a printed communication, which I presume is true of all or most of us, places me entirely at ease. There are no qualifying obligations hedging me about, and I pro-pose to give my views in regard to this plan of the chairman, regardless of his feelings, or those among you who are in sympathy with him.

"A mental review of kindred organizations affords no basis for encouragement that this which has been suggested can be made of any value. A Singing Masters' Guild can be little better than a name. It is a creation of fancy, born of an itching for prominence on the part of its promoter, and it is an almost certain indication that he has not enough professional work to fill his time and is employing this, if not new, rather unique method of bringing himself before the public. I catch your expressions of disapproval, and see that I am making myself unpopular by such plainness of speech. But why need we mince matters!

"If your chairman sat here and I at the head of the table as the father of such a plan, he would undoubtedly think of me and of my efforts precisely as I regard him and his plan, only I question if he would have the courage to say so. It is not difficult to pose as an organizer, but it takes courage to he disagree able; that, bowever, if impertinent, is not pertinent to the subject. You have my estimate of the man and his plans which it seems to me should he taken into account in summing up on the real question at issue, which is: Shall we organize a Singing Masters'

"If any considerable number of prominent teachers should feel that they are at a disadvantage because an identity of interests is lacking in a common vehicle of expression, or medium for the exchange of ideas, it would manifest itself. Not, however, by calling together a conglomerate representation of our specialty, hut by a gradual awakening on the part of the teachers to such a need, which might result, by a slow and cautious growth, in an organization not unlike that which exists now only in the imag inations of the chairman and his sympathizers. That such a medium for the exchange of thought is not desirable or necessary is proven clearly enough by the fact that it does not exist. The impetus for an association of teachers must come from within and develop outwardly, embracing at the flood of its growth a group of such members of the profession as have qualified, by merited success, to sit in its councils, and bear an experienced hand in shaping the trend of the art. This is no light responsibility That such a work can be successfully carried forward by an organization of promiscuous teachers of singing, such as would naturally respond to the invitation that brought us here this evening, is only an idle dream.

"While I will gladly co-operate with any effort that one can reasonably expect will result in lasting good to the vocal profession, I view the plan under consideration with distrust, and decline to become a party to its development."

The chairman rises at the close of Mr. Goodrich's remarks and savs:-

"Fellow Teachers: Before we continue our five minute speeches I wish to thank Mr. Goodrich for his exceedingly frank and not by any means unexpected objections to entering upon the work under discussion

"When I said I would like to hear from those present either pro or con I spoke in good faith, and Mr. Goodrich has not only presented the con side of the subject clearly as far as he has been pleased to carry his argument, but he has done more, be bas set you all an example of frankness which I urge you fully to the proposed guild.—Frederic W. Root.

to follow. His clever reading into our motives the quaint truism which our mothers taught us "Satan finds some mischief still for idle hands to do" might be painful if we had received our inspiration from such a doubtful source, but we insist leaving out of consideration his point of unfilled lesson periods, as that has no bearing upon the subject, that we are deeply in earnest in our purpose of impressing upon teachers their great and worthy responsibilities, and the sense of dignity which is theirs by right, to the end of hettering, not only their conditions fessionally but their pupils artistically. We may be wide of the mark, but as yet I am tot convinced . f this. I await further remarks, again urging you speak frankly and as your convictions dictate."

Conducted by H.W. Greene

Madame Hattylaura addresses the meeting:-"Mr. Sbareman, und Ladies, und Shentlemen: I am broud to pe bere dis eefning. I vont to eggsblain all apout my vonderful metod. I first discover bim in a dream. It is zo beaudiful, und zo zimble. All my bubils sing choost like anchuls from Heafen, und ve vill haff no more bad singing if you vill all gome

to me und learn how to teach my metod." Madame H. resumes her seat amid generous applause, while Mr. Goodrich telegraphs a smile to the

The reader bas, of course, correctly surmised that until now the speakers at the initial dinner of the prospective (on paper) "Singing Masters' Guild" have personified but the "baseless fabric of a dream" on the part of the Vocal Editor. It is his purpose, however, to throw the subject open to the profession. To this end a number of prominent teachers have been invited to appear at the dinner (on paper) and present their views. Among the first to respond is Mr. Frederic W. Root, of Chicago, who addresses the meeting as follows:

Mr. Chairman and Fellow Teachers: There is no field in the domain of pedagogy that is so much in need of belps as the teaching of singing.

The singer must, in a degree, make his musical in strument as well as play upon it; and hoth the making and the playing are intellectual problems of a subtle and elusive nature. Then, too, this delicate work of forming the voice and of teaching the effective, expressive use of it must be done without the aid of established grades and standards to guide, encourage, and illuminate the work; and moreover it ust often be done amid a fire of irresponsible, superficial criticism and suggestion from bystanders,

The vocal student who does not undertake through fundamental training,-who "just sings naturally and "catches the songs by ear," and is not disturbed by scoops and breaks, faulty intonation and haphazard rbythm,-does not ask for or desire or appre ciate solicitous care. But the average pupil who undortakes solid education in this line, unless transcendently endowed by Nature, must pass through a wilderness of inimical and obstructive possibilites to reach the goal where mental and physical faculties are in condition to produce that which merits the term Art. For such a one all possible guides and facilities should be provided.

And even after one has made his way through this wilderness of theory, experiment, and illusion, vocal method is, if he attempt to teach others be will find that, to cross this territory, the travelers he must guide start from so many different standpoints, that numerous other paths beside the one be has managed to blaze for himself must be explored and charted to secure a successful outcome.

The older teachers have made themselves acquainted with most of the intricacies of this subject; but as it takes something like a quarter of a century and also a deplorable sacrifice of pupils to gain this acquaintance, the younger teachers of singing stand in great and pressing need of whatever can be devised to belp in this line.

On this account, Mr. Chairman, let us look hope-

Teachers are invited to express themselves frankly on the question: "Would the formation of a "Singing Masters' Guild' be advisable?" with arguments pro or con. Send your five-minute speeches to the Vocal Editor, H. W. Greene, 504 Carnegie Hall, New York City. If accepted they will appear in the Vocal Department of THE ETUDE. If not, and stamps are inclosed, they will he returned.

CONCERNING THE EXTINCT "BASSO PRO-FUNDO."

BY GEORGE CECIL.

JUDGING from the rôles written for the bass voice by Meyerbeer, Rossini, Donizctti, Halèvy, and other composers who flourished at a period when there were far more capable singers than there are nowadays, the basso profundo was by no means the rara avis that he is at the present time. Lablache, Staudigl, and Karl Formes, together with several others, managed to invest the lowlying portions of the music intrusted to them with an amount of weight which greatly added to its dignity and impressiveness. Later Foli kept up these traditions—to he succeeded by Ahramoff, the memory of whose performances in the seldom heard "Zauberflöte" still lingers. But now that Edouard de Reszké has retired from the opera stage-or, at all events partially retired-there seems to be no hass who is, strictly speaking, a basso

Splendidly sonorous though the voices of Plancon and Journet are, they are (in compass) more basso cantante than bass, being, apparently, of little effect below the G. Though Plangon sings Marcello in "Gli Ugonotti," he is not heard to the best advantage in those phrases in the celebrated "Piff, Paff" air which take the singer down to F; while the wonderful

.... vien, vie-ni, Si-gnorf in the first act is equally beyond his powers. Nor in the scene with Amneris 1s he able to sing the phrase "Iside legge de' mortali nel core"-which descends to F-sharp—as a Ramphis with the compass of a true bass would, though in the higher portions of the music the excellence of his upper notes and the ease with which he produces them must make some of his haritone hearers envious.

Under these circumstances it would appear that a future awaits the basso profundo who, in addition to heing able to sing in Italian, German, and French, is the fortunate possessor of a compass the lower register of which is of the desired weight and resonance. For, besides the artists already referred to, neither Klopfer nor Knupfer can sing those portions of the music for Hermann ("Tannhaüser") and Heinrich ("Lohengrin") which take them helow the compass of a basso cantante, Delmas, the bass of the Opéra, Paris, heing equally unfortunate in basso profundo ports. In the beautiful "Noch bleibe denn unausgesprochen" they get on well enough till they come to the low F—when they are done for! Perhaps the immediate future holds the required voice and attendant linguistic accomplishments; failing that, it is, let us hope, possible for some really capa ble singing master to develop in an intelligent pupil what the present generation of operatic basses lack

> EASE IN SINGING BY FRANK J. BENEDICT. v.

(Concluded from The Etude for December, 1904.)

THE second class consists of those who have decided correctly as to the kind of voice they have been gifted with and who are able to handle their high tones well enough so far as dynamic demands are concerned, yet who really contract the throat when singing softly and force when using full voice. This may be true enough even though the singer protests that all is easy. Often an expert ear is required to detect this crime against the voice, so cleverly is the affair managed by a talented singer.

Proof to the ear lies in deadness of soft tones and lack of brilliancy or a certain forced, barsh quality in full voice. Many a singer suffers from this very trouble who would indignantly deny the fault and be highly insulted if told of it. On the other hand, she will freely admit that Miss "So and So" has a far finer voice than her own, while it may be that her apparent inferiority is due to the very fault of which

Then there is the singer who looks upon every high note as a fort to be taken by assault, no matter what obstructions are in the way. He may actually get a fair result, tonally, and in justice it must acknowledged that he is doing less violence to the voice than the singer who smothers the high tones, imagining that because they are soft they must necessarily be "easy." On the other hand, his lack of ability to sing in any other way than with full power practically eliminates him from the ranks of the article and reduces his musical availability to a practionly inconsiderable quantity.

To return to the theory of yowel formation on high tones it must be emphasized that the modification is extremely slight; so slight, indeed, as to be searcely noticeable to the average listener. Still a decided change takes place, the mouth opening more widely for "oo" and "ee," somewhat more for "o" and "a," while for "aw," "a" (as in had), and "a" (as in far) the change consists almost wholly in allowing the head resonance to predominate When singing softly the mouth may be nearly closed the modification of the vowel being effected wholly by this latter means. The tip of the tongue is also slightly drawn back from its resting place at the hase of the lower teeth. The sensation is of decidedly less action than is experienced when the lower tones are sung. This looks simple on paper, and it is easy to see how these various modifications are made by closely observing a fine singer. When it comes to practical work, however, the same difficulty is encountered which has been spoken of before, viz.: the tendency to exaggerate. A very little of this latter in the upper voice will soon seriously affect the organ itself: so the greatest caution is necessary, or the pupil will get deeper and deeper into the mire. The situation is rendered more difficult by the fact that the notion prevails almost universally that the increased brilliancy of the high voice is due to increase effort. Exactly the opposite is the truth, so the first task is to thoroughly uproot this old idea.

For this purpose the labial bumming is admirably adapted, as will be readily comprehended by the reader who has followed this discussion. The indirect method of teaching is therefore recommended, here as elsewhere, for reasons already given. Con tinuing the exercise just given we will suppose that the nunil has come to the first "high" tone, that is, the first one which tempts him to extraordinary preparation because he feels instinctively that the process employed before is inadequate. For this and for each succeeding tone he may simply relapse into the labial humming, which will enable him to go on up another octave or so. As he descends the scale may resume the pronunciation of the words as formerly. During the humming, however, he must imagine the words. Suppose, for instance, that the pupil can do the labial humming to F above high C: will have practically no pronouncing to do unti the last two or three notes. All this time, however, he must be diligently irragining the words. This is, of course, all soft work and the finest kind of ever cise for the organ itself. Let us now suppose that this exercise has been used for a few weeks

Two habits should now be established. First, the pupil will be absolutely cured of the idea that high tones are to be taken by main strength, and will never, under any circumstances, allow himself to be trapped into a display of force preparatory to taking the fort. Second, he will have become accustomed to the idea of modified vowel sounds on high tones.

These two habits usually bring about the desired result very soon. The pupil comes to regard the change to the labial humming on the first high tone as a rather tame and uninteresting effect, and some day when he is not noticing what the exact pitch is he will forget to change to the labial humming, and, as he did not "force the issue," the result may be confidently expected to be correct. Little by little the higher tones will come in a similar way, with proper modification of the yowel sound and the whole problem of "high" tone production is solved. Of course, it must be borne in mind that, the higher the tone, the more marked the modification, until a point is reached where the difference between the vowel sounds is very slight or disappears altogether. Ahove A the mouth corners may be slightly drawn hack as in smiling. This only applies to female voices or boys' voices.

Modification of Consonants.

This subject will usually take care of itself up to this point, but, when a point has been reached where full voice may be used on the high tones, great care must be taken that consonants do not close the throat. This may be accomplished by modifying them as by prefixing a soft "h" as "(h) mercy," or by any device which will serve to keep the throat open, "t(uh)rees." It must be so skilfully done as to deceive the auditor, as is also true of the vowel modi-

Low Tones

Low tones are also subject to modification as to vowel element. Let the pupil practice "zum-zim" a great deal and copy the same style of tone production in the words. The attempt to pronounce the vowels distinctly on the extreme low tones will close the throat as surely as on the extreme tones of the upper voice. This lesson of vowel and consonant modification therefore means the addition of several tones to the range both above and below

The pupil should now be able to sing any word easily, freely, and effectively upon any tone in a considerably extended range. The average soprano should take F above high C, mezzos D, and altos B-flat. This may seem like claiming a good deal as a result of such simple means. The explanation is simple enough, however. Tone production, artificial ideas and habits aside, is in its very nature essen tially instinctive. This may be verified without difficulty. Children at play or calling to each other out of doors constantly use tones pitched around high C and even up to G ahove or higher. When the mother calls them you will hear another high tone, effectively placed and with the vowel properly modified. Street hucksters in calling their wares instinctively choose a high pitch as most productive of business, and their vowels and consonants are modified too. "haw-herrays" for "strawberries," "A (pp) holes" for "apples," etc. The farmer in calling his pigs takes a high tone every time, and he needs no vocal teacher at five dollars per half hour to tell him that a hard "g" closes the throat. Moreover he knows by ex ience that his audience will understand him per fectly if he modifies their family appellation to "Poo-ee," instead of plain "pig." Another proof is that fine singers are often at a loss to explain how they produce their tones. It is reported of Patti that she was wort to cut short all inquiries as to her method by saying that she didn't know how she made the tones. What we have done in these exercises is simply, hy means of the labial humming and imagining the vowels and words on high tones, to uproot artificial notions regarding them, and, having done this, instinct does the rest.

The pupil may now apply this newfound ability to song. Prohably this will seem like a new proposi tion altogether, at first because the very idea song induces, generally, an artificial attitude of mind The song should first be taken with the labial humming. Quite a list of them may he gone through with in this way before the words are attempted. At first both yowels and consonants should be modified very much on middle tones, fading into the labial humming on the upper voice. Gradually these leading strings will be outgrown, and by far the most trying and difficult part of the singer's art has been mas

Dynamic Shading.

For a considerable period the pupil must now be ontented to sing everything in this careful way and very softly. He must not be amhitious to sing with "expression" too soon. When the point has been seached at which more "power" may safely he turned on, the instinct of the pupil will make it known. Oc casionally a pupil will be found who is so exceedingly cautions by nature that he will need prompting, but in general it may be said that it is human nature to exploit its own prowess, and when the voice is ripe the pupil will unconsciously add tonal emphasis where sentiment of the song demands it. After this the voice cannot fail to grow in every way by the mere routine of singing, even if regular study is no longer kept up. No undue strain will ever be put upon the voice and it must grow steadily in power and effectiveness.

Interpretation.

With a voice developed in this way the mental and emotional nature of the singer find ready and spontaneous expression. This is also a natural function. such expression being practically instinctive.

It must not be imagined, however, that because so much is said of nature and instinct that the writer excludes the cultivation of the voice by the many and excellent means which have been handed down from one generation of singing students to another. On the contrary, the object of this discussion is to point out a way by which all may be able to profit to the utmost by such study. Of all musicians the singer needs most incessantly to study, for the very reason that his is the most delicate of all musical instruments, both by reason of its beauty and sensitiveness as a means of emotional expression.

A WORD FOR THE AMATEUR.

ANON.

Who enjoys music, without fear or anxiety, professional or financial? The Amateur. Who enters into a concert, heart and soul, serencly

seated in the third halcony? The Amateur. Who knows all the professional people in town, with interest for all and malice for none? The

Who elevates local public taste, and makes good concerts possible? The Amateur. Who is the bone and sinew of the choral society?

The Amateur. Who gives just and intelligent criticism, unbiased

by jealousy. The Amateur, Who can acquire a full and delightful store of musical knowledge in general, because of no claim in particular? The Amateur.

Who can dream over his music, undisturbed by the flight of time and the fear of rivals? The Amateur, Who should be encouraged to lay off indolence, and hecome a true musician, if not a professional? The

THE ENGLISH LANGUAGE AND MUSICAL SETTINGS.

A WRITER in the London Musical Opinion who signs himself "Common Time" sets forth some interesting ideas in regard to the relation of the English language to musical setting. We quote parts of the

Each language has its own genius, its own peculiar tricks of emphasis. How, for instance, are you to translate French so that it shall fit the music? In our neighbors' language there are many short unaccented syllables that cannot be reproduced in Eng lish. You cannot have three unaccented syllables consecutively in English. Then the French unac cented final "e" of poetry has no real equivalent These details are slurred over in English, but that slurring-such as giving two notes to one syllable or monosyllable-is quite against the best modern ideas of setting words to music; and I do not know any translations in which the position of words in sentence has not to he altered. As the stress of the music was conceived by the original composer to fall on a certain word of the utmost dramatic importance, any alteration really weakens the dramatic effect of the music. I know that these are by no means popular ideas, and I shall probably he referred to many translations in which the original has been faithfully followed as to the music falling on the right word; but, so far as my knowledge goes, this never obtained without sacrificing our language. The closer the translation is to the original, the less is it English and the more absurd does it sound in

There is a bigger question behind this matter of translation. I will even go so far as to aver that there is not one composer who has yet understood the genius of the English language for declamatory purposes. Our style of vocal writing is largely founded on German music, which-except in the case of Wagner, and to some extent of Schubert-does not follow the genius of the German language; it was largely founded on Italian; and, when that influence is not to be traced, it will be found that the vocal melody is too often instrumental. Brahms is an instance of this. In some of his finest songs he does not scruple to repeat words in a meaningless way in order to pad out a verhal phrase that was too short for the melody he had invented. All this has been copied by English [and American] composers; and, when they are modern enough to recognize the claims of the world in the marriage of music and verse, they copy Wagner, who modeled his declamatory style and his vocal melodic phraseology on the genius of the German language, which differs very considerably from our own English.

THE ETUDE

The British [and American] composer of the future who desires to write opera must study his language anew and forget all about the style of foreign composers. The first thing he must understand is that our normal accent is Iambic in anything approaching the declamatory or speaking voice, and he must reunaccented syllables. Our poets have tried their hands at measures that will give them more scope than the limited accentuation of our natural lan guage; but these experiments have never been a succoss William Morris, who attempted to centure some of the secrets of Homer's verse, only succeeded in producing a tortured and unnatural style; which cannot be read with the emphasis and accent that is required by the sense of the words. Swinburne has done more than any other poet to enlarge the scope of English verse; but his experiments are not really successful. Finely cadensed prose affords the English composer the fullest scope for variety of declama-

And that brings me to another aspect of a ques tion which is of much moment. It is this: although the conventional idea is that poetry and music should be allied, the stiffness of all prosodical schemes militates against the free expression of emotion in music. Poetry is a specialized form of speech, a bighly arti ficial arrangement of natural speech accents for the sake of obtaining a verbal music which shall convey the emotion behind the words. That attempt to realize emotion is not required when the poem is illustrated by music,-a far more subtle and powerful medium for the expression of emotion. Indeed, the very conventions that help to give verse its color and swing better music, for music has its own laws not in any way analogous to those of language. The merest skeleton of a poem or prose of well balanced cadences is what is required. For this reason you will find that the finer and more finished a poem is in its complete metrical expression of thought the less successfully can it be set to music; whereas, the other hand, a bald sentence may call forth the greatest powers of the divine art.

HOME TALENT.

BY X. Y. Z.

WHEN Mr. and Mrs. Allen moved to a suburb of one of our large cities they identified themselves at once with things musical. A long experience of fifteen years, as soloist in some of the best city choirs, gave Mr. Allen a feeling of confidence in his ability The fact that at various times he had led various choruses more or less successfully enabled bim to accept the position of director of the suburban musical club without any misgivings as to his qualifications for the office.

The Beethoven Club was a social and musical affair of some years' standing, and as it was without a leader for the ensuing season Mr. Allen's advent was considered by some of the members to be "almost providential." Be that as it may, the modest remuneration offered for his own and his wife's services (the latter as accompanist) came as a welcome addition to the family income, and Mr. Allen entered upon his duties with enthusiasm. There was no question about the club's heing a social one, whatever it might be musically. Advice and criticism were offered with charming frankness, and Mr. Allen discovered early in the season that there might be difficulties in managing a neighborhood club.

"Let us sing one of your old numbers," said the leader pleasantly, at their first meeting. A part song was chosen and was progressing smootbly when a voice from the tenor ranks exclaimed in the midst of a delicate passage, "Under our former leader we sang that much slower, and I think your time is wrong! Mr. Allen bit his lip and gave the authority for his tempo and resumed his haton.

"I think Mrs. Allen must be crazy,-she played an eighth twice instead of a quarter and never observed that rest at all," came in an audible whisper from the contraltos, "I know it," replied a pretty soprano, -"I noticed that," adding irrelevantly, "Do you like the way she does her hair?"

The club decided upon a pretty and rather ambitious work for the season, although the soprano soloist objected to some of the solos, and the two rival contraltos would not speak to each other for two weeks.

"I don't care," said the soprano, "T've sung for years in some of the very best choirs, and I object decidedly to Mr. Allen's dictation. The idea of his telling me how to sing those solos. He wants me to music than ever before. Why then are there not a

sing softer purposely-so I won't get a big effect! He's jealous,-that's what's the matter. I got twice as many encores as he did at the church concert, and he didn't like it a bit; neither did his wife. And anyway she isn't in our set!"

"I know it, and doesn't she give herself lots of airs?" replied a sympathizing friend,

Patient argument finally convinced the lady that pianissimo passage would really be more effective f not sung fortissimo. This desirable result was not attained, however, until after she had left the rehearsal in high dudgeon three evenings in succession. Meanwhile, Mr. Allen aged perceptibly, and bis temper hegan to show signs of wear as the season progressed.

A rumble would crop out in the basses, "If he'd pay a little more attention to the tenors, we'd do better work. I think. The basses are all right. "He needn't jump on the tenors so much, it's all the fault of the contraltos" would be the reply from the tenors, "Contraltos, indeed" indignantly; "our former leader never had to speak to the contraltos. She said we were always right!"

"I, for one, cannot stay in this club, if Mr. Z. is to be allowed to sing flat all the time," said Mrs. X. confidentially over her coffee one evening: "and will you tell me why she wears that hideous green bow in her heir?"

Finally Mr. Allen, by making himself generally disliked, managed to reduce the club to something like order, although he never succeeded in gaining and keeping the absolutely undivided attention of the singers; and his wife nearly brought all his efforts to naught by giving a party and forgetting to invite the secretary's wife.

Musically, the club improved, in spite of difficulties. Illness, bad weather, sick babies, etc., depleted the ranks, but they managed to give a very good concert in the middle of the season. Mr. and Mrs. Alleu congratulated themselves heartily after the concert. when it was found that only the president, vice-president, and secretary resigned!

Considerable feeling was engendered by the fact that Mr. Allen took it upon himself to import a finished singer when one of the soloists fell ill at the eleventh hour. It may have been taking a liberty with club traditions, but it saved the day. The public unanimously agreed that the Beethoven Cluh had never done such creditable work.

The club thereupon became ambitious, and decided that only a man of superior attainments and great reputation could do such an organization justice: We have loyally supported Mr. Allen for a full season," said Mrs. B., who had to be "sat upon" regularly, owing to a tendency to flat excruciatingly; "and I think we have done our duty toward home talent, don't vou?"

"Yes indeed," replied Mrs. C., who had cheerfully tried to sing two beats ahead of the club all winter; "of course we have no objection to Mr. Allen personally but we must consider that we owe a duty to ourselves, and I think the time has arrived for us to engage a really great leader, and become one of the very best clubs in the city."

VOICE CULTURE OF TO-DAY.

BY MRS, LUTIE A. GUNN

DURING the past few years many articles have been written and many theories expounded upon the question of voice culture. History shows that a superior method of training the voice once existed Why has the art of teaching the old method been in a measure lost? Is it because of aggressiveness? A desire for quick results? Of the restless ambitions of people of a progressive age? When all things, even the art of singing, must be accomplished in "short duration of time?

What has become of the real students? The voice pupil of to-day expects to be launched as a concert singer after from three to five years of study, and after a short career the voice fails and the singer sinks into ohlivion, while others are ready to step in for a sbort-lived glory. All this is caused by the lack of proper foundation. The years of toil and drudgery in tone-building have not been fulfilled. The knowledge of music is spreading in every country. The field is broader. This country is filled with instructors. There is hardly a home in America where there cannot be found some kind of a musical instrument. Vocal music is taught in the public schools. The world is more appreciative of good

greater number of cultivated singers. Who is to blame? There is but one answer. The voice teachers of to-day are responsible.

We find our best American singers seeking new ideas, new methods and teachers. One bardly knows where to go to secure safe instruction. Pupils feel that the best results have not been obtained under present conditions. They realize their latent powers, but their demonstrations satisfy not themselves nor their hearers. Consequently they rush in desperation to the latest sensation in the way of a teacher. There is a new something he claims to bave discovered of exceptional value to his pupils. After a few such experiences a fairly good voice has become greatly imsaired, had habits formed, and prospects ruined bevond repair. This same condition of affairs exists abroad. Voice-placing is even in a more deplorable state there. There are so many teachers and new methods that one does not know how to choose. A number of American teachers have located abroad and are encouragn!

Let us turn back to the old Italian methods, to the singers who sang from infancy to the grave with well-preserved voices, where art co-operated with Nature. There was Farinelli, with his sympathetic voice, who relieved the King of Spain of a melancholy which threatened his reason. Crescentini, who caused the stern Nanoleon to shed tears. The great Malibran. The wonderful Porpora-one of the most illustrious of Italian masters, who spent six years training bis pupil Caffarelli, on scales, trills, groups, appograturas, etc. Not until during the sixth year be teach him pronunciation and declamation. Then at last the great teacher was satisfied and told his pupil to "go," saying to him: "You are the greatest singer in the world." Where can we find any who are willing to submit to such dictation from a singing master now, where such patience and willingness to work and wait, even with the hope of such a reword no was Cofforelli's?

We can form no idea of such singers or such voices in this present day, as were Balthazer, Ferri, Severino, Farinelli, and Crescentini, who was the last virtuoso of the Italian school, so famous during the first balf of the eighteenth century. A beautiful voice is a gift from God, which must be perfected by untiring labor on the part of its possessor. Every voice can be improved. There is promise of some success for all. While all cannot be gifted, most voices, if properly trained, prove a pleasure to oneself as

In selecting a teacher great care should be exercised. The vocal cords are the most delicate of all musical instruments. The only recommendations teachers can have are results in their pupils, not always the teacher's singing-that can easily be misjudged. It is the product of another's painstaking; hence it is a pity, but nevertheless true, that the excallenge of a teacher cannot be determined in this manner. Upon the capabilities of pupils depends the possibility of a voice instructor's bonestly establishing himself.

The teacher should be forever a student, always searching, adhering to established ideals, never wavering, always on the alert; never experimenting, only proving; ever studying human nature. A voice teacher is not successful who does not take each pupil personally into his thought, studying each temperament in order to bring out the best in each par

Although the correct art of teaching voice culture has never yet been formulated, the best one can do is to select the teacher of experience, who succeeds through study, research, and patient effort. The teacher who is broadminded and open to conviction lives to perpetuate the art in others. The question arises: How are we to promulgate the correct methods of voice production? There is but one way: Correct teaching.

REFLECTION, and plenty of it, is absolutely necessary before undertaking anything, but once your mind is made up, you should strike to such purpose that all obstacles fall to pieces before you. There are only two means of strength in this world-prudence and patience.-Berlioz.

FEW people know, and fewer still care to know, that every change of mental state is accompanied with a corresponding change in the power, force, and rhythm of respiration; but such continual interaction between the brain and the lungs is an indisputable fact .- Stebbins.

EDITED BY EVERETT E. TRUETTE,

THE organist whose LEGATO PLAYING: playing is not charac-A POINT IN THE WORK terized by a perfect legato should be an un OF SOME ORGANISTS. imaginable absurdity;

and yet the unimpeachable testimony of our auditory nerves tells us that he not only lives and breatbes but that he is sometimes heard hopping from chord to chord or note to note in the courch services. Instead of the smooth, unbroken flow of tone, welling as from an exhaustless spring of beauty, the phrases are broken, the tones are more or less choppy, the whole effects is as if there were springs of another sort beneath the keyboards, which the acting or-

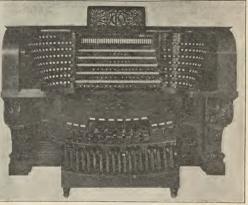
ganist has not strength to press, and hold in place, sufficiently to bring into connection. The plane touch is too plainly in evidence, for a truth which may seem strange to the uninitiated. and which I think is never fully realized until put to the test, the touch which produces the finest singing tone in piano work will not produce a perfect legato on the organ.

The organ touch must he thoroughly acquired; it should be the first point mastered by anyone who makes the slightest pretense of use of the keyboards of that instrument And there is really no excuse for deficiency in point; for, no matter how limited may have been the opportunities for study of the organ under a master of the profession, if a player has any musical perception at all, he knows the effect that is required, and his ear, if trained to careful watching for the slightest break or hitch in the flow of tone, will instantly announce the ap-pearance of such defects in his work. This being the case, thorough, systematic, persistent practice, with the

attention concentrated upon the business in hand, will overcome the difficulty. I do not mean by this that one can master the organ without the supervision of a competent teacher; hut I do mean that when one who is a pianist takes up work on the organ with perhaps opportunity for but few lessons in the special technic of the new field, he can find in this lack of opportunity for study no excuse for torturing the organ and the audience by non-legato playing. Though there is much that he cannot do without further study, with an intelligent apprecia-tion of the principles of organ touch, which should he clearly defined, and thoroughly impressed upon the pupil in the first few lessons, he can at least learn to play with smoothness.

The practice of hymns is one of the most effective means for acquisition of power so unfailingly and so completely to connect the tones of every part of the harmony, that the entire harmonic fabric shall be as perfect, as wholly without tear or flaw, as it would be, were it woven from the tones of an orches tra. The average church music committeeman does not realize that the playing of hymns is an especially difficult thing to do, and, when the organist is heard to bounce through the familiar phrases, thinks that he might play hymns with smoothness, if he can do nothing else, and is likely to rate him accordingly. But we who are on the inside know that the firm-

ness of touch, the strength and self-control which this same hymn playing demands from each separate finger, the change of fingers, a change which must often be made with lightning quickness while holding a certain tone, in order to make no break in time or rhythm, and to have the needed fingers in the requisite positions to finish the phrase with smoothness, make this sort of work much harder than it seems to the inexperienced listener, and render it a factor of the greatest value in gaining control of the keys. The piano touch, in him whom we might term the pianist-organ-player, is apt to show more quickly in the playing of hymns than in anything else; for there is here no variety of effect in solo and accom-



ORGAN BUILT FOR THE LOUISIANA PURCHASE EXPOSITION, St. LOUIS, MC

paniment, as in many organ numbers of no great difficulty; but there is the necessity for the unbroken harmonic and melodic flow and there is here no friendly pedal to blend the harmony, "to cover a multitude of sins" in lack of connection of the tones of soprano, alto, bass, or tenor.

The study of the piano, and thorough, practical work upon the piano are of the greatest value to anyone who essays work on the organ. Indeed, one should always hegin the study of the organ from the vantage ground of an effective working knowledge of plano technic. But, while this is true, the difference between the touches which produce the best effects on each instrument should be clearly understood, and thoroughly mastered at once. At all events, until this has been accomplished, the planistorgan-player should have sufficient consideration for the public to smother his aspirations to a church position.—Edith Allison.

To the Editor of the Organ De-NEW STYLE OF partment of The ETUDE. SPECIFICATION. I note in a recent issue of THE ETUDE a scheme for doing away with a great number of stops in our organs, but I fail to grasp the superiority of that scheme over some of the present practices. The plan is certainly inferior to the one we bave used in our organ

in St. Luke's Church, Germantown, Pa., where with in St. Luke's Church, Germandown, ra., where with only 39 speaking stops we get grandeur of tone that fills the edifice completely and overcomes its notori-ously poor acoustics, besides giving us, under the

ously poor acoustics, besides giving us, under the able performance of the organist, unlimited effects. The full organ is obtained on only 30 stops, the famous soft stops like the Violin are not used for full effects, yet the majestic volume of tone (not screechy) pours out because of the justly famous reeds and perhaps the finest mixtures in the coun-

The cost was \$10,000, yet no organ in these parts can compare either in effects or volume of tone. and the Dianasons are not spoiled by having the Gambas in their department. I bave beard some 60or 80-stop organs whose powers were far below this superb instrument, and even the monster Buffalo organ could not hegin to equal it in volume, yet the cost there was \$18,000.

I note also the placing of the 16 feet reeds in the Swell, thus making it the fuller department. This practice is too common and much to be regretted. At St. Luke's the second Great organ is called the "Trumpet Organ," with wind at 7 inches.

Think of getting into overalls half an hour before playing to "set" the electrics on our new-fangled actions which I know do so often fail, as compared with our tubular preumatics

which although called "out of date," never stick.

I append the specification of St. Luke's organ, which was built and voiced under the direction of Mr. Carlton Michell, much of the voicing having been done by him.

OPGAN IN ST LEUP'S CHURCH, GERMANTOWN.

CHOIR ORGAN.

FE	ET
Suboctave on itself	16
Viola	8
Echo Viole	8
Flute Traversiere	8
Salicet	4
Flute d'Orchestre	4
Piccolo Harmonique	2
Orchestral Oboe	8
Swell to Choir Unison.	
Tremulant.	
Three Double-Acting Co	1-

bination Pistons for Choir Organ.

GREAT ORGAN FIRST DIVISION.

Bourdon	16
Principal Diapason.	8
Small Diapason	8
Flute Harmonique	8
Octave	4
Octave Quinte	$2^{2}/_{a}$
Super Octave	2
TRUMPET ORGAN).	

SECOND DIVISION / FEET 16 Clarion (Harmonic).. 4 Trombe (Harmonic) . . 8 Mixture, V rks.

THIRD DIVISION (ECHO ORGAN) FEET FEET Echo Salicional 8 Clarinat Quintadena 8 Tremulant. Flute Octaviante 4

COUPLERS. Ch. to Gt. Suboctave. Sw. to Gt. Octave Sw. to Gt. Unison. Seven Double-Acting Combination Pistons.

Seven special Pedals

SWELL ORGAN. FEET Freeze Geigen Dianason 8 Viole d'Orchestre ... Viole Celeste Voix Humaine Rohrflöte Unison. Octave Octave on itself. Mixture, III rks. Tremulant (Light wind). Contra Posaune 16 Tremulant (Heavy wind),

THE ETUDE

PEDAL ORGAN Crost Boss 32 Bombard Open Bass 16 Sub-bass . 16 Flute d'Amour Great Flute ... The usual Pedal Couplers .- Clide M. Reed.

As over of the results of GREGORIAN MUSIC. the recent mandate of the Pope, relative to the music of the Catholic Churches, a commission was appointed by Bishop Colton, of the Diocese of Buffalo, N. Y Among those on this commission was Rev. James F McGloin, rector of the Bishop's Chapel, who, after the report of the commission had been delivered, was interviewed by a reporter of the Evening News of Buffalo and, among other things, said:-

"Gregorian music is undoubtedly very beautiful if adequately sung. If properly presented it should be sung by men's voices, and without instrumental accompaniment.

"How many churches can furnish a proper complement of men's voices capable of a capella singing? "It may be added that to find singers who honestly desire to sing Gregorian music is about as difficult as finding the proverbial needle.

"Gregorian music is called Gregorian because it was believed that to Pope Gregory I (590-604) was due the credit of collating, revising, and transcribing the liturgic chants of the church, including the earlier Amhrosian chants. He was credited also with establishing the so-called church tones which bear his

"M. Gevaert, director of the National Conservatory of Brussels in his investigations into early music has proved to the satisfaction of a great number that to the Greek Popes, Sergius I and Gregory III the credit is due. M. Gevaert's opinion has been contradicted, but he seems to have proved his contentions, and his fixing of the origin and development of the Roman chant to the period 425-700 seems to be supported with full facts.

"Singing schools for the study of Roman chant were organized in the early part of the seventh century. Pope Agathon (seventh century) definitely fixed the text and melodies of what is to-day called the Antiphonary. Pope Sergius, whose pontificate ended in 701, revised the old songs of the ritual, making them conform to a uniform style, and he is now credited with introducing the four church tones and their plagals.

REVISIONS AND REVIVALS.

"Revisions and revivals of the church chant have been undertaken from time to time. It is well known that the famous Council of Trent labored long and successfully to reform existing evils in church music. "At that time (sixteenth century) Gregory XII re-

quested Giovanni Pier-Luigi da Palestrina to under take a revision of church music 'to do away with the superfluous accretions, to abolish the barbarisms and confused passages, that God's name might be reverently, intelligently, and devoutly praised.'

"The Graduale, published in 1614-15, was the model for the official book approved by Pope Pius IX in 1869 and published by Puslet. It has been known since as the Ratisbon edition and recognized as the standard book of Gregorian music throughout the Roman church, until within a year, when the present Pope Pius X, surprised Christendom by approving the Solesmes edition, published by the Benedictine order.

"With the Ratisbon edition a comparative sim plicity had been attained. A staff of four lines, two clefs, and three kinds of notes sufficed for all the melodies.

"The Solesmes edition gives eight varieties of single notes, including the Punctum (square, diamond, with ictus, with ictus of suhdivision), the Virga, the Apostropha, the Oriscus, the Guilisma, two varieties of neumes of two notes, the Pes and Clivis; five varieties of Neumes of three notes; the Porrectus, the Torculus, the Scandicus, the Salicus, the Climacus; eight varieties of Neumes of more than three notes, the Porrectus flexus, the Scandicus flexus, the Salicus flexus, the Torculus resupinus, the Climacus resupinus, the Pes subbipunctus, the Scandicus subbipunctus and the Scandicus subbipunctus resupinus; and four varieties of Liquescent Neumes, the Epipbonus liquescent Podatus, the Cephalicus, the liquescent Torculus, and the Ancus.

"A glance at some of the pages of the Solesmes edition proves it to he essentially florid in style. It is not at all exceptional to find one syllable of the text

attached to from 30 to 50 tones. Needless to say that special measures will be necessary to teach this plain chant, for if it must be sung it must be learned. And how many can teach it? Among the suggestions are special courses, congresses, etc., and even the services of the gramophone have been thought of.

"That there are many doubting Thomases in the world who question the practicability of some of these reformatory measures is an open secret. When to the difficulty of properly singing the Gregorian chant is added the further one of dispensing completely with women's voices, the conditions, at least in America, warrant a questioning attitude."

A COMMON request addressed to clerks SACRED in music stores is: "Tell me a good, new, SONGS, sacred song," Choirs are multiplying all over the land, and music is being given a larger place in the service, with the result that a

greater variety of music is needed. Many choirs sing an invocation at opening, an anthem before the sermon, some times a solo as well, another piece, solo, duet, or quartet to follow the sermon and cmphasize its thought, with a response after the closing

That there is somewhat of a dearth of useful sacred songs, which can be made a real part of the service, to aid the minister in his sermon, may result from two things: the weakness of the texts furnished to the composers or selected by them, and to the lack of real power or climax in the songs. Some composers seem to think that an attractive melody and clearly defined rhythms are out of place in a sacred song.

Judging from a number of songs issued by different publishing houses, those who have the selection of sacred songs favor such as are settings of verses from the Psalms or other portions of the Holy Scriptures, or of standard hymns, thus assuring a thoroughly devotional character, such as can be used in connection with a sermon. It is certainly het ter that a composer should add music to the noble. strong prose of the Bible, which has in so many cases a clear musical flow, than to a metrical version which at once defines his phrases, and the number of notes it may contain. One other point may be urged in this connection. A familiar verse from the Scriptures, a familiar hymn, can be understood by hearers, where as in other cases members of the congre gation will be apt to say: "What is she singing ahont? I could not understand one word!"

We recommend organists, choirmasters, and singers to give earnest study to the matter of the selectiou and use of songs for the church service. Use only such as have a real place in worship, and see that they are sung not for youal display, but to beln in the service. It is a responsible position to be a choir singer; this responsibility, fully discharged, means much to those who listen.

A SUBCRIBER.-Will you oblige OTTESTIONS me by stating in what year, by AND ANSWERS. whom, and by whose authority the organ was first introduced into the church. Also state the scriptural authority for the use of musical instruments in worship.

Answer: The introduction of the organ in churches occurred some time between the fourth and seventh centuries. Platina tells us that Pope Vitalian I, A.D. 666, first employed the organ for public worship, but a Spanish bishop, named Julianus, gives an account of their use in the churches of Spain at least two hundred years earlier. Nothing more definite is known about the introduction of the organ into the church.

See Gen. iv and xxxi. 27: Job xxi 12: Num x 1-10; but more specially Dan. vi, 18, and I Chr. xiii, 8.

As NOTED in another article, Mons. MIXTURES. Alexandre Guilmant gave forty organ recitals at the World's Fair in St. Louis, during the months of September and October. After these recitals be made a short tour, giving twenty-seven recitals in various Eastern cities Such a series of recitals speaks well for the vitality of this remarkable artist, as well as gives undeniable testimony to the value of his method of organ playing. No other organist has received such universal praise and admiration in this country, and no other organist or composer of organ music since the time of the immortal Bach has done so much to elevate

the instrument, to raise the organ recital to its present position of respect, and to create a genuine love for legitimate organ music.

In Boston his first recital, November 14th, was so successful that arrangements were immediately made for his farewell recital to be given in Symphony Hall. This recital took place on Thanksgiving Eve, before a large audience, at which time he played a program made up entirely of bis own compositions (a severe test for any composer or performer), and included the First Sonata, Fugue in D, Marche Funebre et Chant Seraphique, Nuptial March, and several other compositions. The following day the artist sailed from New York for Paris.

On November 15th a hreakfast was tendered Mons. Guilmant at the Hotel Astor, New York, by the Guilmant Club, formed of the pupils of the artist, with Mr. W. C. Carl as President. Two recitals were given in New York City, one in Brooklyn, and one at the First Baptist Church, Philadelphia, under the auspices of the Organ Player's Club.

Mr. Clarence Eddy gave an organ recital in Saint Andrew's Lutheran Church, Pittsburgb, Pa., Novem-

Henry Hiles, Mus. D. Oxon., F.R.C.O., the well known English organist and composer, died early in November at the age of 78

The large and well-equipped organ factory of the Hutchings Votey Organ Company was totally destroved by fire on the night of November 11th. The fire originated in another part of the building from that occupied by the Organ Company, and by a hot air explosion burst into the organ factory. Al most before an alarm could be given the entire factory was a roaring furnace. Many organs in various stages of construction were destroyed, and one large organ for a western city had only been finished an hour before, the men working overtime to get it completed that night. Other quarters were secured while the fire was raging and inside of three days cases, consoles, chests, etc., were being constructed to replace those destroyed. We understand that a very much larger factory is to be constructed which will double the capacity of this well-known company.

Mr. Alfred Hollins, the blind organist of London, met with a triumphant reception at his first organ recital in Sydney, Australia, last summer, the audience cheering bim at the close of the recital.

Part I of a new Method of Organ Playing, by Ernest Douglas, of Boston, published by J. Fischer & Bro., of New York, has appeared. It opens with two pages of descriptive matter and leads at once to nedal exercises for alternate feet. A few exercises for the manuals are followed by a large number of pedal exercises of considerable difficulty :in fact, the major part of this volume is given up to the development of pedal technics. If the pupil masters the exercises at the end of the volume he will be well advanced in one of the requisites of organ playing.

Mr. Frederick Maxson gave his two hundredth or gan recital at the Drexel Institute of Art and Sciences, Philadelphia, December 1st.

New Music: Harry Rowe Shelley, Star of the Orient (Schirmer). Frank A. Ward, And There Were Shepherds (Schirmer). Horatio W. Parker, Brightest and Best (Schirmer), Alfred Hollins, O. Worship the Lord (Novello). G. Coleman Young, Thy Word is a Lantern (Novello). Arthur Foote, The Law of the Lord is Perfect (Schmidt). Charles P. Scott. God, our Protector (Schmidt), Charles P Scott Father, Take My Hand, trio (Schmidt), William Fink, God Have Mercy (Schmidt). William Fink, God is Love (Schmidt). Arthur W. Thayer, He That Dwelleth (Schmidt). Artbur W. Thayer, Thou Lord of Hosts, trio (Schmidt). W. H. Neidlinger, Hark! What Mean Those Holy Voices (Maxwell). J. Christopher Marks, There Were Shepherds (Maxwell) John S. Camp, Must Jesus Bear the Cross Alone? (Church), William G. Hammond, Communion Serve ice (Church). John S. Camp, I Lay My Sins on Jesus (Church), F. Flaxington Harker, Magnificat in B-flat (Church). F. Flaxington Harker, Let My Complaint Come Before Thee (Church). Benjamin Lambord, God Is Our Hope (Church). A. M. Shuev. The Great Jehovah, solo (Composer),

Mr. George J. Huss, an expert on church music and one of the oldest organists of New York, died the latter part of November. He was born in Bayaria in 1828, and came to this country when he was 20



In this restless and progress-THE "PAGANINI" ive age it is only natural that TONE-PRODUCER, we should eagerly welcome any inovation that promises superi-

ority over the inventions of the past. We may all be more or less resigned to the usage of those things that experience and custom have decided to be excellent. Nevertheless few of us are so unprogressive, or so unwilling to ease our difficulties, that we would hesitate to experiment with anything that really promises better results with no greater expenditure of mental and physical effort. When, therefore, we learned that the rosin, which string-players have heen using ever since the discovery that horse-hair was the best medium for vihrating fiddle strings, was to he superseded by something infinitely better in every respect, we gladly cast all doubts to the winds and invested in a cake of "Paganini Tone-Producer."

This new bow-food was probably given the inconceivably hideous name it bears because the discoverer of its ingredients helieved, or was anxious that the public should believe, that any player who used it would be able to rival the tone produced by the famous Italian virtuoso. Naturally, the temptation to walk in the footsteps of Paganini is quite irresistible; and when so much can he accomplished with such absurd ease and for so pitiful an expenditure of money, the imbecility of the violinist who would stick to the old-fashioned rosin and refuse to produce tone as Paganini produced it is inconceiv-

The "Paganini Tone-Producer" is, we are told, a combination of certain gums. It contains no rosin, and we are assured that, as a means of vihrating the strings, its superiority over all forms, qualities, and grades of rosin is astonishingly great. Besides which, special stress is laid on the fact that, as the "Paganini Tone-Producer" is not a rosin, the player is spared, by its use, the annoyance of having his instrument covered every day with rosin dust. This, at least, sounds reasonable enough; so we are almost willing to forget the impossible name in which these mysterious gums have heen baptized, hoping that the new "Tone-Producer" may really prove helpful in producing good tone.

Well, we have tried it.—tried it without prejudice and with the strongest predisposition to find it excellent. The practical results, however, are disappointing. The "Paganini Tone-Producer" does not, it is true, create a dust to settle on the bow and instrument as rosin invariably does. But it is certainly anything but helpful in the production of a good tone -which, under all circumstances, is the most vital point for consideration. The friction caused by the application of rosin to the bow-hair is, as everyhody knows essential in the production of tone Without a certain degree of friction between hair and string it would be impossible to produce anything hetter than uncertain and unsatisfactory sounds; and while rosin, if too freely applied to the bow-hair will create too great a friction and necessarily result in the production of a crude and impure tone, a knowledge of its qualities and its proper application have proven it to be, for generations, the hest medium obtainable for a proper vibration of the strings

Now this very friction, this essential of tone-production, seems insufficient in the "Paganini Tone-Producer." The gums of which it is made (or whatever may be its ingredients) have almost the effect of luhricating the hair, with the disagreeable result that the degree of resistance which the player should feel in drawing the bow is not felt. The how glides over the string too freely, in much the same manner as hair that requires rosining. This effect alone is, in our estimation, sufficient reason why the "Paga nini Tone-Producer" will not prove acceptable to the fiddle-playing world. It has no commendable qualities that we have been able to discover, except that

its use is not accompanied by an accumulation of rosin dust. But such an advantage is surely too insignificant seriously to be considered by any player, whether professional or amateur.

So when has been written in YSAYE'S OPINION these columns in connection

OF RODE with Rode's famous studies that it is hardly conceivable that our readers should mistake our attitude toward these remarkable compositions. What we specially wish all students to know is the esteem in which these etudes are held by violinists who, judged superficially hy their merits, might be supposed to be far beyond the needs, both musically and technically, of serious study of Rode.

In a recent discussion of the value of Rode's etudes an old friend of Ysaye assured the present writer that the Belgian artist has never neglected the study of Rode, and that, even to-day, when he apparently does not require their aid, he is absolutely devoted to them, and may often he heard practicing some one of the twenty-four etudes so slowly and conscientiously as any struggling, painstaking pupil. We were further told that it is Ysaye's frankly expressed conviction that no higher degree of instrumental skill is necessary than the ability to master the Rode

That we were delighted to learn Ysaye's opinion of Rode goes without saying. That such an opinion reflects the greatest credit on this great violinist may astonish the majority of students who "long put aside their Rode and have wholly forgotten that such a master ever lived,

The great majority of players have unfortunately not been trained to appreciate Rode. They scramble through the twenty-four etudes, giving not one the serious and prolonged study which it demands if anything artistic is to be accomplished. And that is

The blame, however, rests chiefly on our teachers. It is they who are responsible for the fact that the majority of students who painfully struggle with the difficulties of the great concertos are incapable of playing the first Rode etude even tolerably well. It is they who train pupils in such a manner that the least competent boy or girl ridicules the idea of "going back" to Rode. "Why, I dropped Rode long ago!" is an expression frequently heard: and the boy who sneers at a gifted player for his earnest devotion to Rode would probably be greatly shocked if he could be made to understand that it requires years of patient toil truly to master the

twenty-four studes The ability to play the Rode etudes as they should he played necessarily means the possession of the most admirable attributes. These etudes are so remarkahly well constructed that they contain practically everything an artist requires in his musical and technical equipment. By this we do not mean to say that the Rode etudes are all-sufficient for the violinist, and that Paganini and all other important educators may be dispensed with. Quite the con-trary. Ernst, Paganini, Wieniaski, Vieuxtemps—all are essential in the training of a violinist. They, too. have a mission. The part they have played in the development of violin technics must never be underestimated. The peculiar individuality of Spohr, his great knowledge of the instrument, the great variety of his technic and all it teaches us, should never be forgotten by the teacher who is intrusted with the development of a gifted pupil. But when all is said of other masters' works, we return to Rode and find there not the technical features that distinguished one man's style, but the broadest conception

of the art of violin-playing and the completest exposition of violin technics. CLOSE observers say that the number of violin students is increasing every year,

A CORRESPONDENT who SOME INTERESTING seems deeply interested in QUESTIONS. the work and duties of a teacher, has asked us to ex-

press our views on this subject. It gives us particular pleasure to dwell on such a subject, more especially since there is such a vast army of men and women who are to-day engaged in teaching and of this great number so few who have, or seem to have even a fair conception of their duties.

Our correspondent has asked us more questions than we have space in which to answer; but we shall try to cover what seems to us the most interesting and important ground of his general inquiry:-

THE COMMERCIAL SIDE OF TEACHING.

Try as we may, we cannot separate commercialism from art. As long as there exists the need of earning a living, as long as the individual assumes obligations and responsibilities, so long must be also sanel take into consideration the question of money-mak ing. The painter, the poet, the musician, however idealistic and unmercenary, is compelled by force of circumstances to acquire and accumulate money. Intellectual labor makes its demand for pecuniary compensation quite as naturally and justly as does the meanest physical labor. So, without going too deeply into our correspondent's first question, we will only yet add that, with the inexorable need of meeting material responsibilities constantly staring every human being in the face, it is an altogether false conception of idealism which imagines it must necessarily soar above all questions of lucre. But there is surely a commercialism in art, in the teacher's art, which cannot be too strongly condemned. It is the commercialism which we encounter every day-the kind of commercialism which would be branded as dishonorable in the business world. We mean the acceptance of pay for services that are not rendered, and certain forms of deliberate misrepresentation. Unhappily, teachers are rarely so circumstanced that they can calmly close their doors to all but gifted pupils. Indeed, our teachers might die of starvation were they to accept only the talented ones among the thousands that are studying music. But, talented or otherwise, the pupil that pays for instruction is fully entitled to the teacher's interest and attention. This phase of the question is, we fear, not always clearly understood by our teachers; hut there can be no question that teachers owe it to themselves as well as their pupils to ac quire appreciation of the business relations which should exist between them.

GENERAL DUTIES OF A TRACKER

The average conception of a teacher's duties seems to he the giving of general information and the correction of glaring mistakes. This, indeed, is far from being good teaching. Almost any ignoramus can call the pupil's attention to technical mishaps and glaring crudities

The pupil's personality requires, first of all, earnest

In the beginning as well as in the later and the bigher development, the subtle art of strengthening the pupil's individuality and, at the same time, surreptitiously eradicating everything objectionable in his musical and instrumental tendencies-this is the art possessed by the few-the art that calls for the finest instincts and is broadened only by the keenest observation.

But since so few men are gifted with the truly high powers of a teacher, the great majority can be depended upon only to perform their general duties as guides, in a painstaking and honorable fashion. Just what such duties are is not a simple matter to reduce to a brief and intelligible formula. But, roughly speaking, the following outline may serve as a guide in all honest and thorough pedagogic work:-

(a) The correction of mistakes at the right moment. (b) The employment of excellent material for purposes of illustration.

(c) The selection of fitting work for technical and musical training. (d) The strengthening of good individual tenden-

cies, without musical or technical sacrifices. (c) A sincere appreciation of the value of imita-

By the correction of mistakes at the right moment we mean the faculty and wisdom of directing the pupil's attention to his unappreciated errors in such manner and at such a time as seems best calculated to contribute to his knowledge. Some teachers who endeavor to be conscientious in their work feel it their calling and enable us to understand the higher their duty always to interrupt the pupil if even the most insignificant technical blunder has been committed. Such a course too often defeats its own purpose, for the simple reason that the player thus loses self-confidence and mental poise. Technical blunders are not always necessarily defects in the sense that the player knows no better or is incapable of a better performance. Frequently they are merely such mishaps as may occur to the accomplished artist, indicating nothing radically wrong in the player's technical equipment. As mere technical accidents. they require no special attention, and frequently call for no comment whatever: as undoubted physical de fects, their correction, immediate or otherwise, is absolutely imperative. But the teacher must be capable of distinguishing hetween accident and disability, for if he lacks the perception and experience that en able such distinction, his efforts to be conscientious will impede the pupil's progress rather than assist him in the attainment of greater skill.

As to the material that should be utilized for purposes of illustration,—here the artist teacher finds a wonderfully rich field for the exercise of his knowledge and his gifts. He will not merely seek to enlighten the pupil on the point in question, or clarify what is either obscure or misconceived; but he will look far beyond the surface of the difficulty, and so present his views that the pupil not only comprehends what he did not before understand, but also grasps the fundamental principles which are involved

When it comes to the selection of material for musical and technical training, the greatest care is required to lead the pupil aright. Our standard works-such as, for example, Fiorillo, Kreutzer, and Rode-are naturally indispensable in every case. know of no etudes that can replace either Fiorillo or Kroutzer, and there is surely nothing in the whole literature for the violin that can be favorably compared with Rode's twenty-four Caprices. But neither the works of these three masters, nor those of others that are utilized to precede or follow them, should be administered in the order in which they are written: and a number of both Fiorillo's and Kreutzer's etudes, for that matter, should not be studied at al! It is the custom of many teachers to deal with all pupils alike respecting the study of etudes and solo pieces. Certain etudes are invariably taken up after certain others have been disposed of, and the same course is pursued with concertos and general solo work. Such a plan is obviously absurd, and necessarily fails to accomplish the desired result. The earnest teacher who studies the needs and the individuality of each pupil will always find that he cannot consistently adhere to any definite course of work He will find himself in much the same nosition as a skilful physician who, while guided by general principles and experience, must take into consideration, above all things, the general condition of his patient. In other words, talent and temperament vary so greatly in kind and degree that often what

is best for one may he harmful for another. The building up of individual tendencies is one of the most delicate and difficult tasks set for all teachers. To develop a strong natural tendency for virtuosity, for instance, is in itself a simple matter; but to accomplish this without sacrificing the higher aims of art is indeed itself one of the highest works of art. Virtuosity, as it is commonly understood, is the need of every player; but it should always be developed as a means to nohler things. Alone it can never give pleasure to any intelligent lover of music; but if it he made a subservient attribute, the vehicle to lofty musical expression, it will always command our

admiration and often excite our wonderment. However great the difficulties which confront the able teacher, none are so peculiarly subtle as those which he encounters in serving as a model for his pupil. Unquestionably the pupil must be taught to imitate, for through imitation facility is acquired in a great variety of forms. But in imitation lies always this source of danger, that the gifted pupil may imitate so cleverly and persistently as to destroy, in the end, his latent powers of individual expression. How many teachers are canable of resisting the temptation of developing all their own characteristics in the art of their pupils? How many steadfastly seek to develop their pupils' characteristics rather than their own, utilizing the art of imitation only as a valuable factor in the demonstration of what is good? The few, however, who recognize the dangers of imitation, and insist upon individual expression from the pupil-these are the teachers who ennoble

joys of their art. Will not all our teacher-readers make the effort to move up to a higher level of art and achievement?

IT is probably the experi-CARELESS TUNING. ence of all teachers that pupils, even the gifted ones, are

exceedingly careless in tuning the violin. We say "careless," hecause in the case of a pupil of sensitive hearing, no other reason can be attributed to bis readiness to play before the strings have been perfectly tuned; and even where the teacher is not absolutely convinced of the correctness of the pupil's ear, and, for this very reason, remains in doubt as to whether the imperfectly tuned strings are the result of an insensitive ear or of indifference, the manner of the pupil's process of tuning often furnishes sufficient evidence that better results could easily he attained with a reasonable amount of care.

The question of faultless tuning has undoubtedly

heen a serious one with all pedagogues. Nothing demonstrates this fact more clearly than the absence of all helpful suggestions on this point in the hest works devoted to the pupil's early training. The "Methods" by Spohr, de Beriot, Dancla, for example, naturally introduce this subject in their early pages; but beyond informing the pupil that he must tune the four strings accurately, with a suggestion as to the manner in which the how should be drawn nothing is said that can be of the slightest assistance to the player who does not know instinctively when he has actually attained his object. These well known violinists and authors were doubtless baffled hy the peculiar difficulties of the question, as were probably all other writers who preceded and followed them. This, at least, is our natural conclusion, since nothing of pronounced practical worth con he found in the many volumes that have been devoted to the young violinist's development. And if all our excellent players were asked the question, "How did you learn the art of tuning the violin?" the probable answer would invariably be, "It is im possible for me to remember." In all probability, however, the ability correctly to tune the violin is the direct result of custom and experience. The alert and sensitive ear is soon impressed with the char acter of a perfect fifth interval, and without being able to determine just how the proper appreciation of this interval is brought about the player is nevertheless peculiarly sensitive as to any deviation from the correct pitch.

The same thing occurs, in reality, with all players, with this difference only, that the gifted pupil quires this art without apparent effort, while a sluggish ear acquires it laboriously and only after much experience.

The following anecdote attributed to Ysaye will interest all readers who have given the question of tuning any consideration:-

To a well known music littérateur of London Ysave recently said: "My first teacher was my father, who was the hest violinist in my native town, Liege. He grounded me in the principles of violin playing. Excepting the instructions I received from him, was really self-taught up to the time I had the good fortune to fall into the hands of Henri Vieuxtemps. "I presume that I was about 18 years of are

when I first met him. I was playing in a concert in a small town in Belgium when my attention was arrested by a white-haired, distinguished looking gentleman, who occupied a front seat. He was demon strative in his applause, and when afterward I found out that the gentleman in question was none other than the incomparable master himself, my pleasure knew no bound. That same night he said to me: 'God has sent you to me. I will make you the greatest violinist of all time.' Soon afterward I went to live with Vieuxtemps. I well remember the first time I played for him in his house. I took from my case my violin, which I found was badly out of tune. I deliberately began to tune it and must have consumed as much as five minutes hefore I got it to suit me exactly, for the pegs did not work well. I was nervous lest my master would grow im patient at my tardiness. Not so. He commended me for not attempting to play before my violin was in perfect tune. 'Don't hurry,' said he, 'take an hour if necessary. The most important thing of all is to have a correctly tuned violin; otherwise a perfect performance were impossble.' That lesson I never have forgotten. I am always scrupulously exact about tuning my violin."



THE DIFFERENCE.-Proud mother (after son has been pounding the piano for two consecutive hours): "I think Johnny is just full of music."

Father (wearily): "Yes, I am too, but then I'm not boisterous." Changenous -Owner: "T've got the greatest

Neighbor: "Who is it?" Owner: "I don't know his name, but he sings bass, and the record costs two dollars.'

singer in the world."

Unnecessary .- Dorothy: "Papa, the piano must be tuned in time for the reception to-night."

Father: "Nonsense! Play something from Wagner, and they won't know the difference."-Scraps. DESPERATE CASE.-Mrs. Askit: "Your new boarder

does not look very well, Mrs. Boardum. What's the trouble with him?" Mrs. Boardum: "Why, I don't know, but they say

the poor fellow has a saxaphone."-Chicago News. ABSENT TREATMENT .- Mr. Slick: "I believe I'll get

Lydia a practice clavier instead of a piano." Mrs. Slick: "Why?"-Mr. Slick: "Well, it makes less noise. I approve

of this silent practice, its a kind of absent treatment, von know* YOUTHEUL CRITICISM .- Brother Willie (while sis-

ter is struggling with the Sonate Pathetique): "Did Beethoven compose his music on a pianola?" Mother: "Why, Willie?"

Brother Willie: "Because it never stops."

THE LATEST .- Mr. Spice: "Quaver has just composed a piece for nonlovers of music."

Miss Saccarine: "For nonlovers of music! How unique! And how does it sound?"

Mr. Spice: "It doesn't. It's composed entirely of

"Ap,"-Prof. Notorious, by his ideal method, offers unprecedented opportunities for learning "to play the piano to pieces in one month."

NATURAL HISTORY .-

The organist-a curious hird-

Sits perched on wooden frame; He claws the kevs,-it seems absurd.-And pedals into fame.

Postal Cards.—"Dear Teacher: Will you please transpose my hour to another week, and oblige. "Your pupil.

"Dear Professor: Please excuse Freddie when he ought to take a lesson. Yesterday he contracted a black eye, and is ashamed "Yours, etc.,

"Mrs. A. Sharp."

Extracts from Miss Hammerchewer's Home-made Dictionary of Musical Terms:— Con pedale—With the foot.

Playing by ear-A kind of musical frolic.

f-Furiously. mf-More furiously.

Manual of Harmony-A musical cook-book, giving full directions how to cook up chords.

Congregational singing-A concerted endeavor on the part of the congregation to lead and outsing the

Damper-In public performance, the lack of ap-

Musical characters-Freak musicians. They us-

ually have very long hair, and come from ahroad. JUDAISM IN MUSIC .- The sporting editor of a

Western paper was sent out to report a wedding. Next morning the musical people of the place were astonished to learn that Mendel & Sons' wedding march was played at the ceremony.

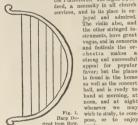
Unconscious Humon.-At Holyoke an organ re cital was given which properly opened with a selec-tion from Bach. The local critic, without at all intending to be funny, printed "The program opened with a Back number !

The following article so well supplements the Lesson in History of Music in The ETUDE for December, 1904, that the Editor uses it this month instead of the one prepared in the regular series.]

THE REGINNINGS OF THE PIANO.

BY HERVE D. WILKINS

THERE is no musical instrument which in point of universal acceptance and interest can compare with the Pianoforte. The organ is, indeed, a necessity in all church



joyed and admired. The violin also, and the other stringed instruments, have great vogue, and in concerts and festivals the orchestra makes a strong and successful appeal for popular favor: but the piano is found in the home as well as the concert hall and is ready to hand at morning, at noon, and at night whenever we may Fig. 1. wish to study, to compose, or to enjoy

music

It is remarkable what an influence upon our emo tions is exerted by the trembling string. People will listen entranced to the strains of an Æolian harp; although there is in its sound no development of any musical idea, it is peculiarly the property of the the ear. There are three parts of the piano which challenge human inquiry as to their origin and development. These three principles embodied in the piano are (1) the vibratory element, represented by the strings; (2) the resonating or reinforcing or reflecting element, represented by the sounding board; (3) the actuating element represented by the key-board and its connected mechanism. Let us hriefly trace the origin and development of these three parts of the piano: the vibratory, the resonant, and the

The first idea of string vibration was noted in the bow, as used in anwarfare. The twang of a bowstring pro duces a musical note. If the bowstring is not taut you twang it, and the tighter you draw it the higher the pitch of its sound. So in ancient Egypt and Phœnimany strings and called it Kitara, a narp. Such harps are seen on the most ancient Egyptian sculptures harps, as used in Egypt and Assyria had no front pillar. There was nothto Improve the Scale. ing to prevent the yielding of the bow to the tension of the strings. One eminent Greek writer says that if a harp player should live fifty years he would have spont thirty of those years in tuning his harp. The earliest harp was of this form, a modified bow with several strings. See Fig. 1.

Some representations of the ancient harp are in the

Later for the sake of the added short string the harn assumes the form of Fig. 3. Then, after centuries a front pillar was added to

prevent the extremes from yielding, and to keep the harp in tune. We have now followed the development of the harp far enough to suit our present purpose. We will now trace the origin of the idea of a sounding

Mythology tells us that once upon a time the god Mercury was wandering upon the banks of the Ilissus and found there the shell of a tortoise Across this shell were stretched the dried integuments of the dead creature which, on being plucked gave forth musical sounds. From this hollow shell in which the property of resonance was discovered, sprang all the different forms of stringed instruments which have a hollow, wooden shell, such as the mandolin, zither, violin, guitar, psaltery, and dulcimer. We can to-day easily trace a resemblance between the body of a mandolin and the shell of a tortoise.

The hollow bodies of the guitar, violin, psaltery, and dulcimer are this hollow, resounding



THE KEYBOARD. consideration of the origin of the keyhoard and its mechanism. The origin of the idea rived from the set of levers used in playing a chime of bells. These levers were binged at the back and were struck by the hand or Harp Modified fist and had a dip of to Add Short Strings. about a foot. The first

organ keyboard was exactly like these levers, and so we read of the ancient organ belonging to the Bishop of Winchester which had ten such keys and forty pipes to each key. At first the levers representing the naturals were on a level, and the sharps were distinguished by being lower or higher than the naturals. In the ancient organ at Halberstadt these levers had assumed the form of a keyboard, with flat upper and lower keys wide enough to be struck by the fist.

When these levers were applied to stringed instruments it was no longer necessary to have the keys so wide and heavy; so the keys were narrowed down sufficiently to make them playable with the fingers instead of with the clenched fist. They would also thus permit the octave to come within the span

Now, as to the mechanism or internal machinery of the piano. The ancient stringed instruments. such as the harp, the psaltery, and the lyre, were played by plucking the strings with the fingers. while the zither, lute, and similar instruments were played, as are the mandolin, and zither of to-day with a piece of shell called the plectrum. The dulcimer, as in the Hungarian bands of to-day, was played by a couple of hammers covered with soft material, with long, flexible handles, one such ham mer in each hand of the performer.

The earliest stringed instruments with a keyboard had a piece of crow-quill fastened to the farther end of each key, so that when the key was de pressed the quill would rise against the string, and thus imitate the plucking of the strings by a plec trum, or by the fingers. This instrument was called a spinet, from the word spine, which means a quill or a thorn. Later these quills were replaced by and others at crispness,

pieces of brass called tangents. These tangents were covered with leather at the point where they met the string. Now, if the key were held down after heing depressed the tangent would be held up against the string, and would hinder its vibrations, and from this fact arose the fashion of curling

the fingers after striking each key This instrument with brass tan-Pillar to Assist Keep- ism to it. This ing in Tune.

the spinet was a square box with the keyboard at the side. These iustruments derived their form from the dulcimer, which has a long, flat hollow body. The harnsichord was similarly made by laying a harp down Fig. 4. flat and fitting the
Harp with Front
keys and mechangave the shape of

gents was called a

clavichord, and like

the grand piano, which has the keyhoard at the end instead of at the side. The next step in the development of the piano mechanism was to arrange an escapement, so that the hammer would fall away from the string of its own accord. This escape ment consists of a wooden jack which pushes up the butt of the hammer, and is returned to its place by a spring when the key is released. This jack and its adjusting spring may well be regarded as an evolution from the quills and tangents of the spinet and clavichord, which in later years were fitted with springs to return them to position after plucking the string. After and since the invention of this escapement with its hammer and jack, the curling action of the fingers became no longer necessary

PHENOMENA OF SOUND

The question is sometimes asked whether the piano is an instrument of percussion. This ques-tion has two sides and each side has its supporters,



Fig. 5.-Psalterium Suspended from the Neck and Played with both Hands.

but the fact is that, while there are hammers in the piano, the tones of the piano can be brought out without striking the keys. Thalberg, one of the best authorities upon piano touch, maintained that the piano keys should never be struck. The best part of a piano tone is the lingering part after the key is sed, and the tone is sustained by the finger or by the pedal. There is a great difference among in dividual players with regard to the amount of tone



which they elicit from the piano in playing, and also in regard to the amount of hammer effect attending their tones. Some players aim at fulness of tone ment of his choice is indicated by his statement made

Rubinstein's playing was remarkable for the

hreadth of his tone; often on taking his seat at

the piano he would sound a note in the middle of

the keyboard, raising the hand with a royal gesture

and meanwhile sustaining the tone of astonishing

power and sonority by means of the pedal as if to

roclaim his identity and his mastery to a listening

world. Although Rubinstein produced by habit such

a large tone his touch was not muscular in any had

sense, and his hands were nearly always buoyant.

notwithstanding the fact that he was of heavy build,

somewhat loose-jointed, and noticeably logey in his

walk. Sometimes at moments of great intensity when his audiences would become wild with enthu-

siasm, he would lose his poise and play without his

usual control. At such moments, such for instance,

as in the celebrated octave passage in Chopin's

Polonaise, Op. 53, representing the trampling of

horses' hoofs, he would emit a "hugh" with each

stroke, like a woodchopper, and attack the keys with such might as to break hammers and strings, so that

at times a workman would be kept at hand to re-

pair damages; Rubinstein's large tone was with him

temperamental rather than the result of calculation

or schooling. Thalberg was another player of ex-

ceeding breadth of tone and style who did not pound

the keys. The late Sir Charles Halla was a notable

example of the grish manner of touching the piano

He seemed to use the pedal most sparingly, and to

give all his thought to producing the utmost clear-

ness of effect. What is known as the Chopin touch

is to produce all effects with the least possible ham-

Methods of instruction vary greatly as to the new

cussion or nonpercussion of the keys. Franklin Tay-

lor directs that the fingers must touch the key with

a tapping sound and most systems of instruction,

such as the Leipzig, the Stuttgart, and the Les-

chetizky method all begin with a forceful touch, as

if loudness was the first thing to be learned, hest

for the muscles as well as for the musical taste and

sponsive enough to meet the demands of musica

THE MASTERS AS STUDENTS.

BY ARTHUR L. MANCHESTER

FRANZ LISZT.

WHEN Frederic Chopin was 19 years old his princi

was two years his junior. Both were destined to link

their names inseparably with the piano. Chopin cre-

ated for it a new style of composition, unapproached

and unapproachable. Liszt originated a technic which

was to give to piano playing a new meaning. The

two were to become close friends in Paris, under-

life of the other. One was to endure a short life of

suffering, accomplishing his work in a few short

years, and dying a pathetic death; the other was

to enjoy a long life of triumph and material com-

fort. In this number of THE ETUDE, devoted to

the master whose life, although short, was pregnant

with influence on the piano and its literature, it is

timely to consider the student life of Liszt, who was

It is not necessary to use space in giving details

concerning the influence of Liszt on the piano; my readers know that he was the creator of modern

piano playing. His technical innovations, his com-

plete subjugation of the seven octaves of the key-

the greatest pianist the world has known.

standing and appreciating each other, one writing

by the ideals of melody.

mer sound even at moments of great sonority.

in the Gazette Musicale in 1837. He says:-"My piano is to me what his boat is to the sea man, what his horse is to the Arah. Nav. more, it has been till now my eye, my speech, my life. Its strings have vibrated under my passions, and its yielding keys have obeyed my every caprice, Perhaps the secret tie which holds me so closely to it is a delusion; but I hold the piano very high. In my view it takes the first place in the hierarchy of instruments: it is the oftenest used and the widest spread. . . In the circumference of its seven octaves it embraces the whole circumference of an orchestra; and a man's ten fingers are enough to render the harmonies which in an orchestra are only brought out by the combination of hundreds of musicians. We can give broken chords like the barn, long sustained notes like the wind, staccati and a thousand passages which before it seemed only possible to produce on this or that instrument. . . . The piano has on the one side the capacity of assimilation; the capacity of taking into itself the life of all (instruments); on the other, it has its own life, its growth, its individual development. . . . My highest ambition is to leave to piano players after me some useful instructions, the footprints of attained advance, in fact, a work which some day may provide a worthy witness of the labor and study of my youth.' How well be satisfied this ambition we now know.

Franz Liszt was a youthful prodigy. He was likened to Mozart; indeed, he was spoken of as a second Mozart; his concerts were attended by enthusi astic crowds, he was the protege of the Hungarian nobility. Beethoven, after repeated refusals to see him when his father called at the master's house, was persuaded to attend the boy's second concert in Vienna, and was so delighted with his talent that he repeatedly kissed him amid the applause of the audience. Franz at this time was 11 years old. Carl Czerny was his piano teacher, and Antonio Salieri, bis teacher of theory and composition.

judgment. The fact is that the piano action of the He was fortunate in being directed and cared for present day can be so adjusted as to respond apby a sensible father whose sole husiness was to make propriately to any sort of touch, sharp and snaphim a worthy musician rather than to reap profit pish, or dull and flexible, hammered or pressed, held from his success as a child pianist. So far was his lightly or sustained firmly. This point is a good father from any endeavor to force his advancement test of the merits of an individual instrument. If a that when the 6 year old boy hegged to be allowed piano being tested will not respond to any touch but to begin piano lessons, he waited until certain that a blow and will not yield a tone without a thud. the desire arose from a real bent toward music and when the hammer meets the string, then it is not renot from a mere childish whim. The father himself was quite an accomplished musician. His love for it expression, and should be discarded, or perhaps reguhad long inclined him to make it his lifework, but lated so as to be more sympathetic in effect. The realizing the futility of trying to support his family actions of various makes of pianos differ so greatly on what he might earn as a musician, he sacrificed his inclination. He enjoyed the friendship and inthat it is often only after a long mearch that a piano can be found whose tone is steady and perfect, struction of Havdn and Hummel, and was so good a and whose mechanism will transmit to the waiting performer that he took part as an instrumentalist in string the impulse which shall cause it to vibrate Haydn's orchestra. He was steward for Prince Ester with shadings and accents; responsive to every phase hazy, who was also Haydn's master. What Adam of emotion, and the infinite expressions demanded Liszt would not do for himself, he did do for his son when the boy's talent indicated the direction his future studies should take. When Franz was 9 his father, recognizing the greatness of his talent, decided to give up his position as steward and go to Vienna in order that his son might have the instruction of proper teachers. He was encouraged in this decision by the subscription of several Hungarian noblemen of the sum of six hundred Austrian gulden yearly for six years to the support of Adam and the child while pursuing his studies. pal rival as a piano virtuoso was Franz Liszt, who

Franz's early studies were carried on hy his father. the village priest providing instruction in reading, writing, and arithmetic. The precocious talent of the boy enabled him to make rapid progress under his father's teaching. And he was greatly impressed hy the music of the Hungarian gipsies, to whom he would listen as though spellbound. He was also familiar with the music of Beethoven. His first experiences under the teaching of Czerny were like those of many students of to-day. His notable success had brought him to think that he was already an artist, and the strict course of finger training to which Czerny subjected him was not to his liking. The etudes were monotonous, the Clementi sonatas were too easy -how familiar this counds -and he rehelled Here the father's sound sense accomplished a cure. A talk with Czerny resulted in the judicious rumoring of the boy's tastes, without lessening the strictness of the legitimate finger training. Peace was restored, and no harm was done. His work with Salieri was more to his liking. He wrote exercises in harmony, board, are matters of common knowledge among stu-dents of the piano. His attitude toward the instru-composed by the boy. Salieri was strict, requiring dream.

correctness and full attention to rules. He also had him analyze and play scores.

31

In the fall of 1823 Adam Liszt took the young virtuoso to Paris, expecting to enter him at the Paris conservatoire. And now we meet the blunder that has caused much discussion. Young Liszt was refused admission to the Conservatoire by Cherubini, who, great musician although he was, seems to have lacked considerably in judgment. Denied the ad vantages of the conservatoire, Franz studied composition with Ferdinando Paer. Some time later, he studied counterpoint with Anton Reicha, who usually undemonstrative, became enthusiastic over his talented young pupil. In six months Franz conquered the mysteries of counterpoint, fugue, and kindred

problems. This is the story of Liszt's student days. His genius for piano virtuosity was so great that it needed only direction to develop with marvelous rapidity. So, too, he learned from everything with which he came in contact. His father's one mistake was to ignore all outside the art of music. He did not think it necessary for the hoy to devote time to anything else. Later, Franz learned how great a mistake this was and set himself to correct it. He entered upon a course of reading and study which embraced everything that could possibly increase his knowledge And the Liszt of Weimar was a man of broad culture. To study the life of Liszt, thoughtfully noting the influence of father teachers, admirers, friends, and audiences, observing how sanely the adoration evoked by his virtuosity was received, how all experiences were turned to profit, and how even in his failings, his manly nature showed itself, is well worth the while of every student. His student days extended to old age. Material for study will be found in de Beaufort's "Life of Liszt": "Life of Liszt," by Nohl; "Music Study in Germany," by Amy Fay: Century Magazine for February, 1903; and "Frederic Chopin," by Franz Liszt.

HIDDEN COMPOSERS.

DV PREDERIC O TAW

In each of the following paragraphs the name of a composer is concealed. It is found by joining the parts, and sometimes the whole, of two or more words occurring in such a succession as to spell out the name in question. The letters italicized in the first example will make this explanation clear.

The paragraph itself contains some information, historical or critical, about the composer, which is designed to afford a clue to the discovery of his name, and to serve as a test of its correctness when

The principal work of this modern composer, which is but a few years old, is an oratorio composed on the lines of the music drama, and has been as successful in foreign countries as in his own. The subject is taken from a poem by a well-known prelate, and represents a dreamer face to face with the great realities of life and death. In his vision he sees an angel garbed in heavenly reiment who shows him the fate of evildoers and finally conducts him to the place of departed spirits, where he leaves him.

The most popular opera of this composer, in spite of its hackneyed story of child abduction and a libretto curiously lacking in verbal felicity, has by reason of its taking, if commonplace, melodies been a universal favorite during the fifty years since it was first produced. And this in the face of leading critics, who declared at the time that it would not

hold the stage more than a year or two. Early French dramatic music felt the impulse given it by this composer. It had fallen into a dull routine and failed to advance, but with the advent of his works on the stage this temporary lull yielded. Their brisker movement and spirited action worked a great change for the better among bis musical contemporaries

His melodious waltzes have been sung by the great singers of almost two generations. Hard it is to realize that their composer's active hand is now stilled forever.

He asserted that his most noted composition was inspired by the devil in a dream. Waking, he hurriedly wrote it down, but, though he put his best art in it, he declared that it was far inferior to that which the devil had played for him in his

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As is fitting in a "Chopin number," five pages of Music in This Issue are given up to pieces hy this composer. These pieces consist of the "Grande Valse Brillante," in E-flat, Op. 18, and "Three Favorite Preludes," from Op. 28. The waltz, although it is an easy work, is still a prime fayorite, never having been supplanted by the later numbers of the set. It is brilliant, full of life and go, and contains many striking effects characteristic of the idealized dance-form. The three preludes represent Chopin at his very best; although miniatures, they are artistically perfect. The little A Major Prelude shows what can be done with a simple melody daintily treated; the C Minor Prelude, with its clanging chords, represents Chopin in a sterner mood; the B Minor Prelude serves to display his fondness for the violoncello and his success in imitating the effect of that instru-

ment on the piano.

The remainder of the music is in rather lighter vein, well composed and interesting throughout. The four-hand number is a new and effective arrangement of the celebrated march movement in Verdi's "Aīda." A. L. Brown's "Love's Dream" is a drawing-room piece of the better sort hy a popular American composer. It can be made very effective in the hand of a player of even moderate attainments. Schneider's "At Davhreak" is another drawing-room piece of totally different character. It will please the many players who are fond of a good flowing left hand melody with arpeggiated accompaniment. C. W. Kern's "Slumber Song" is a recent number by another popular composer. Kern always has something to say, and displays his usual melodic vein on this piece. In easy pieces of lighter character Rathbun has attained a degree of success granted to hut a few. His Spanish Dance is one of his later compositions. It is a dainty, melodious waltz movement,

The two songs are particularly good. Carl Sobeski's "Forever and a Day" is a fine recital song, the work of a well known musician and singer. Pontius' "Crossing the Bar" is one of the best settings

OUR PICTURE SUPPLEMENT .- We have no data at "Death of Chopin," a reproduction of which forms the picture supplement to the present issue of The

it was, that Chopin lived! He knew not, although he may have prevision, what a valued heritage he was to leave to the followers of his beloved art. Death is not always sad. Measured by achievement, his was a long life, though when years are considered it seems to have been short. Hence his death should not be viewed other than as a noble end to a great career. In his work there was no anticlimax. The features of the picture explain themselves, the sorrowing friends, the hero comforting them while his gaze passes out beyond and above the things of earth, a scene of triumph, not of defeat. The picture is fine in finish, perfect in detail, and when properly mounted and framed will make an interesting addition to the studio walls.

THE ETUDE

With the present year The ETUDE begins its twenty-third volume. The policy laid down in the first number has been faithfully followed, and to-day the central thought of the management is to give to the readers of THE ETUDE a journal that believes the interests of the teacher of music and of the student as well to he the first and foremost consideration their needs are to be studied and supplied; their hands are to be upheld by the most practical suggestions that can he secured; their hours of discouragement are to be lightened, and their field of work is to be extended.

We promise that THE ETUDE for 1905 will surpass in every respect all previous volumes. We have in preparation a series of articles by leading American writers which will make a general survey of the con-ditions of music teaching in the United States. We shall also have some articles on the subject as peculiar to England, France, and Germany. We shall have some of Mr. William Armstrong's useful talks with great artists and teachers, several articles on the education of the great masters by Henry T Finck. These, with some other shorter papers, will make the 1905 volume one of unusual value to educators in music. Our correspondence shows that many of our readers note how each volume becomes a little more useful and helpful; the good work is to go on. This is the time when teachers can help their own work and the interests of music among their pupils and friends by recommending The ETUDE to all whom they know to be interested in music. We have a plan wherehy we can help you in this effort. Write to The ETUDE Subscription Department for Premium List and other interesting leaflets.

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this issue. The regular price is \$1.50.

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could be selected. The advance price for the work will be 50 cents, postpaid. There is at least \$10.00 worth of music in the volume. The work will be ready for delivery in January.

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The editor in another note under this head will give our subscribers some idea of the plans that we have for the issues of 1905. The present issue is a esentative number. On page 44 of this issue will be found almost our complete premium list. We should be pleased to send our complete premium list to all who are interested. On the third cover page additional offers will be found to aid in obtaining new subscriptions. By the judicious use of these offers all of our subscribers can readily obtain new subscribers from their pupils whom they know would be greatly benefited in their studies by THE ETUDE, from their friends that are musical, and from all to whom THE ETUDE would furnish considerable recreation and inspiration. By giving the sample copies which we shall gladly furnish, it will not be found difficult to ohtain the valuable premiums which we give to those getting subscribers for us. Thousands of our subscribers have earned these premiums, and almost our entire list has been made up by the individual effort toward the general increase of musical culture in your community.

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THE VALUE OF ENCOURAGEMENT.

BY DOUGLAS ROSS.

ergs love that makes the world go 'round." We will all seasech that music is a very important part of the world, therefore the teaching of it. Then should not all teachers remember this when brought to the verge of exasperation by the continued mistakes of their pupils? We teach them that patient effort brings success, yet are not always successful in having patience ourselves, whereas its possession should be a marted characteristic of the teacher. A little merrinent or all old effect, and a kindly pat fan the back for the little fellow when he overcomes the full does illewise.

For my part, I never forget to praise a new achievement of a pupil. He then knows that I am intently watching his progress, and this interest engeders love. This kindness is the sugar that makes the "technical pill" go down, while cross words are the rocks that wreck the beiginar's hopes and self-confidence. Let us not wait until the pupil's skill is audicient to execute the classics for the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music, but rather thanks of the refining effects of music properties. We are beginning with a new year of teaching, and these few words may benefit others who, when tempted to give rein to undue severity, will remember that "IPs love that makes the world go 'round."

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THE city of Vienna has purchased the house in which Haydn lived, saving it from demolition.

THE Royal Choral Society of London, at its recent concert, used a chorus and orchestra of 100 performers.

MR. ALBERTO RANDEGORE recently eclebrated the fiftieth anniversary of his professional activity in England.

The new edition of the English bymnal "Hymns Ancien
and Modern" is the first revision during the past thirty
years.

AT a band festival held in the Crystal Palace, London, in October, 150 hands took part, competing for prizes agreements \$\$\frac{35}{20}\$.

THERE will be a festival by guitar and mandolin clubs in Boston, March 29th, under the auspices of the Guild of

EDOUARD COLONNE, the famous French Conductor, was a violinist in the orchestra for the first production of Tannhäuser under Wagner's own direction.

In Valencia, Spain, according to a German exchange, "Carmen" was given in an arena with a real buil-fight during the last act. Realism, in truth!

A PROFESSORSHIP in History and Esthetics of Music has been established in the University of Paris. Dr. Jules Combarieu has been appointed to the position.

A NEW twelve-year violin prodigy has been giving concerts in German citics. His name is Mischa Elman, and he is a pupil of Leopold Auer, of St. Petersburg,
SANY-SERNS IS spoken of for the directorship of the
French school in Rome where prize winners go to finish
their studies in music, painting, and sculpture.

their studies in music, painting, and sculpture.

An English exchange is authority for the statement that
the name of the composer, Edward German, was formerly
Jones. He changed it on the advice of his teacher, Sir
Georpe Macfarren.

Two American singers, George Hamlin, tenor, and Gwilym Miles, baritone, sang the solo parts in Haydn's "Creation" with the celebrated oratoric society, "Musikakademie," at Hanover, Germany, November 16th.

An English dancer named Isadora Duncan has taken up the problem of reproducing Greek dances. Recently she appeared in Munich in a representation of Gluck's "Iphigenia in Aulis," with great success.

The directors of the May Festival in Cincinnast are processed to the May Festival in Cincinnast are possessed to come to the University of the Mayer Bears, the Shrighth composer, to come to the University of the Mayer of the Street Control works at the Festival.

A CONTEMPORARY says that three well known organists are under consideration for the post of organists and camegic are under consideration for the post of organists at Camegic Festival Control of the Control

A SOCIETY has been formed in Versaelilee, Fince, for the purpose of studying the music of the seventeenth century and of producing it in public on the instrumentation of its was composed, viol, theorbo, gamba, lyre, clawedin, etc.

A PLEBISCITE was conducted by a Swiss paper to find the preferences of its readers as to the five meat popular operas. The result was as follows: "Faust," 2015 votes, non," 1252; "Carmen," 1796; "La Boheme," 1846; "Mg.

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In his lectures on the old music Mr. Arnold Dolmetsch makes a feature of Shakespeare's allusions to music in his plays, reading the paragraphs, explaining them, and then demonstrating them on the old instruments which he uses in his fectures.

THE author of the popular hymn "Tell Me the Old, Old Story," Miss Hankey, is still living in London. She wrote the hymn in 1986. Only recently it was printed in Japanese, sixty thousand copies being sent for distribution among wounded soldiers.

wounded soldiers.

Wounded soldiers, and a prize competition foreituned by the Chi whe second annual prize competition foreituned by the Chi when a soldiers are soldiers as a soldiers are soldiers. The chi was availed to Mr. Carl Buschp, ack causes City, for the best setting of the poem "When the Heart is Young." by Charles Swain.

A TWO day's music festival is planned for Washington, D. C., in March. Mendelssohn's oratorio, "St. Paul," will be given by a chorus of 560 voices, assisted by the Symphony Orchestrs. The latter organization has stranged for a six weeks' tour in the Southern States.

A NUMBER of the members of the Boston Symphony Orchestra have given up their membership in the Boston Musician's Protective Union. The attitude of the union toward the Symphony Orchestra has been that union meould play with non-union men in that orchestra not out-

MADAME CALVE became seriously III the last week in November while preparing for a concert in Visiona. A phyling from a return of appendicitis, of which ehe has had a previous stack. At the time of going to press there was no further news.

SHORTLY after the announcement that at a certain one of the Richter concerts an orbital composition by a control of the Richter concerts an orbital composition by a first from subscripts were returned with the request that they might be sold for that concert. The "prophet" certainly was without bone in his own country.

Was without bear in an own country.

TOACHTM con soon look back upon sixty years of teaching and the country of the country of

In Berlin.

A POPULAR choral society has been formed in Paris, composed of meo, women, and boys. Special branches will be established in every district of Paris, there times a week. Once a mooth all the members will meet for a general rehearsal. According to the correspondence from which the above note was gathered, there is small interest in annateur choral societies in France.

ACCORDING to the receipts at the Paris Grand Opera House during the month September 30th to October 19th, the most popular operas were "The Valkyries," "Rigoletto," "Huguenots," sod "Faust," in the order named. At the Opera Comings the double bill "Cavalleria Rasticana" and "Le Jongleur de Notre Dame! drew best, followed by "Manon," "Alecule", and "Louilee" in the order named.

PALESTRINA'S famous Pope Marcellus' Mass was lately produced at Bolgna, Italy, under the direction of the well known composer and organist, Enrice Boss, simbut arous which arous the state of the state

THE High School for Music in Mannheim, Germany, has arranged for a series of setures on ashlects connected with tions for conservatory directors in the United States. I History of the Finan and Piano Music. 2 The Flowering works, the Mass, Oratior, Operation, States of the Control of the Co

Palestrian, Bach, Gluck, Wagner.

PROFESSOR DETERS, of the Illinois State University, after studyiog the curvers of 800 celebrated men and well-they won success. He has included ill men and all women they won success. He has included ill men and all women is achieved in the former as well as the latter case at 40. We include to differ from this. An artist who did not "win the state of the study of the state of the sta

places in bullery in the majority of instances before thirty.

THIS Christens Festival of the Back Dycks, under the direction of Mr. 1, Fred Wolls, was held in the Moravian program included "Two Brighty Shanes the Moravian Composed for the Festival of the Annuncistion; a five part composed for the Festival of the Annunciston; a five part composed for the Festival of the Annunciston; a five part composed for the Festival of the Annunciston; a five part composed for the Festival of the Annunciston; a five part composed for the Festival of the Annunciston; a five part composed for the Festival of the Annunciston; and the Festival of the Annunciston of the Festival of the Annunciston of the Festival of the Annunciston of the Annunciston; a five annual of the Annunciston of the Annunciston; a five annual of the Annunciston; a five annua

Augusto Rorotz, composer and teacher of singing, died Augusto Rorotz, composer, and teacher of singing, died litaly, sanuary 7, 187, and after he had compieted his studies of the state of

had under bit teaching pupils from all parts of the coustry.

THE muscles action of the Paris "Ecole des Hauses
Etudes Sociales" has a very interesting program of lectures
existed breelpopular of the state of the



Questions of a general nature only should be sent to this department. Questions received before the 10th of one month will receive answer in the next issue.

month will receive answer in the next issue.

G. W. C.—J. In seating a choir place the high voices, sopresso and teaor, on the troble side of the instrument, the low voices, base and alto on the bass side.

The state of the state of the state of the state of a male quartet. Place the First Tenor and the Second Bass on the outside, the Second Tenor being next to the First, the Barione or first Bass next the Second Bass.

3.1 duct singing let the genulteman stand to the lady's

right.

B. M. F.—When two note chords on the same degrees are connected by a tie, the second being marked with a staccate dut, both chords are played, the second being abort.

W. W.—Mr. John Towers, of St. Louis, Mo., is publishing a dictionary of operas. You can doubties secure the information you wish from him. His address is 724 Carpenter Place.

formation you wish from him. His address is 724 Carpentry

F.—Briefs peaking, "rag-time" is syconplation. All good
composers make more or less use of this device, which is
after all but a temporary shitting of the secasts. The whole
twees symopation employed for artists effect and the same
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tweet symopation employed for artists effect and the same
pleess of any manifest merit; hence from an educational
tandpoint it is to be condemned. Moreover, these pleess,
utterly unsuited to the instrument. "Sag-time," which
has bed popular favor for some years, seems now applity
vise, it is bound in time to be replaced by something eight
works, recognition as an artistic device may come into
more frequent case, for imparting originality and piquancy
ETHOD FIRMSD—The mistake most young teachers make

BOON TRUBBEL assessor insurering originarily assessor processors. From Fineston—The misside most young teachers make with a beginner is in attempting to give too much. The lessence of the processor of the processor of the lands and the state of the first processor of the proces

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A foreman in a great locomotive works tells how he acquired self-control after it had been lost through the coffee habit:

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"So I gave up tobacco, but it did not help me any. I got so nervous that the men under me did not like to work for me as I could not use them as men ought to be used. I was nervous, irritable and would find fault all the time.

"Two months ago I took dinner with some friends who gave me what I supposed was a cup of coffee. They explained that it was Postum Coffee and my friend's wife said that she had used it about six months and that during that time had no headache such as she was formerly subject to, and that hefits ow hell all the time. That evening I took a package of Postum home with me and began using it. "The result proved that the doctors were wrong—

it was not tobacco but tea and coffee that upset me so. During the two months that I have used Postum I have had neither headache or heartburn, my nervousness has left me and I have gained 14 pounds in weight.

"Use this if you want to, as I have got 24 families to drinking Postum instead of coffee. They saw what it had done for me." Name given by Postum Co., Battle Creek, Mich.

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The separate paragraphs include suggestions on Ear-training, Reading and Hearing Music, Faculty of Observation, Seeing and Hearing Accurately, Mental Control making a concise, practical, and suggestive hook for teachers. The exercises are well planned and should he very helpful.

BEETHOVEN AND HIS FORERUNNERS. By DAN-IEL GREGORY MASON. The Macmillan Company. \$1.50 net.

A new work by the author of "From Grieg to Brahms," and similar in scope. It includes studies in the older music. A look at the chapter beads will give an idea of the subjects treated. The Periods of Musical History, Palestrina and the Music of Mysticism, The Modern Spirit, The Principles of Pure Music, Haydn, Mozart, Beethoven. It is a most useful book to clubs of musicians and for use in a course in history of music to supplement the regular text-book material, since the critical is the predominant feature, whereas the text hook lays emphasis on the

THE STORY OF THE VIOLIN. By PAUL STOEVING. Imported by Charles Scribner's. \$1.25, net.

We recommend this work to violinists and to students of the history of music as a very readable and so far as we are able to judge a carefully prepared work on an important subject. We say readable because it has the vividness of a "story" with the facts of history. It is fully illustrated.

We have received a very interesting Syllabus of a course in the History of Music prepared by Prof. Arthur L. Judson for the use of students in the Denim University, Granville, Ohio,

HOME NOTES.

MR. EDWARD BAXTER PERRY gave a planoforte Lecture-Recital at Lewiston, Me., November 2d.

MR. J. WARREN ANDREWS repeated in the Church of the Divine Paternity, New York City, on December 15th and 2d, the two programs he played at the World's Fair, St. Louis, during the summer. Mr. Andrews conducts a Church Music School at his studio in the church.

AT a concert in the Western Pennsylvania Institute for he Blind, in Pittsburgh, the Mendelssohn Trio played Mr. Ad. M. Føerster's Trio, Serenade, Op. 61.

MR. J. B. WATERMAN, organist and choirmnster of St. Thomas Church, Battle Creek, Mich., conducted a special praise service, December 4th. The choir was assisted by an orchestra of ten pieces.

MR. CHARLES E. WATT, of the Chicago Plano College, is giving a series of recitals to bring hefore the pupils the literature of teaching pieces.

"DAVID, THE SHEPHERD BOY," was given in the Central Christian Church, Terre Haute, Ind., oy a chorus of forty voices, under the direction of Miss Eda B. Steinacker.

MR. GEORGE PHILLIPS, late of Newcastle, Pa., has resigned as organist and cholemaster of Trinity Church, Newcastle, and accepted a similar position at St. Peter's Church, Uniontown, Pa.

MISS LOTTA J. UNDERHILL gave her 49th sacred concert at Emmanuel Baptist Church, San Francisco, November 8th, and a Thanksgiving Service, November 24th.

MR. F. P. McNulty and Miss Blondina C. Smith gave a recital in St. Paul's Church, Sistersville, W. Va., or Thanksgiving Day.

MR. NATHAN SACKS, planist and composer, gave a rettal at the Strassberger Conservatory of Music, St. Louis November 22d.

A CONCERT by the orchestra and chorus class of the Broad Street Conservatory of Music, Philadelphia, Gilbert R. Combs, director, was given December 14th.

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PROFESSOR MORSE gave an organ recital in the auditorium of Stetson University, DeLand, Fla., November 4th. torium of Steton University, De Land, Fla, November 4th.

Miss CLans A MACLEAN'S pupils, Oskinda (Gal, gave
a unique Hallow E'en revital, hock o-lantens, skeletons,
tions; the performers entered masked and arrayed in sheets.
The program included: "Danse Macabre," Salati-Saèna;
Chimney, 'Kolika, 'Ellentans, 'O'ere, 'Wickeler Fattol,'
Waddington, 'Ghotis,' Schytté, 'Wuitcher Dance,' Corecone, 'Rever of the Witches,' Holist, 'Tam O'ssainot,'
Inde,' Chopin; 'Witches' Dance,' Macdowell; 'Flight of
the Witches,' Kuscil.

MR. MYRON A. BICKFORD gave a concert of mandolin, banjo, and guitar music at Springfield, Mass., November 1st. Messars. Alfred Farland, Valentine Aht, and Charles Dorn and an orchestra of over one hundred players assisted.

THE Chaminade Cluh of Chester, S. C., sends THE ETUDE a copy of the program book for 1994-1995. Topics included are Chaminade, Patriotic Music, Dark Town Music, Home Meiodies, Liszt, Tribute to Woman, Schubert, Rainbow Can-

WE have received a copy of the program book of the Schelimann Club of Lynchhurg, Va. Togics are: Scheli-Composers, Church Music, Music of Richard Straus, Bee-thoven, Dance Music, Planists and their Works, Child Music, Song Evening, Wagner, Verdi, and Gounged.

MR. E. F. BEAL, of Springfield, Mo., is conducting an in-teresting musical column in the Sunday Republican of that city.

RECITAL PROGRAMS.

Sentor Berthi (Conversity of Monte.

Treater, cl. Sa., vord. Blake: Fannaise Brillante
(violis), Harris Oberon, Fannase Brillante, Op. 88, Weber,
(violis), Harris Oberon, Fannase Brillante, Op. 88, Weber,
Karganoff, Aric de Ballet, Op. 30, Chaminate, Volvet (cong.),
Roma, Fanni Walt, Op. 38, No. 1, Souned-Lange: InterRiver, Standard, Phys. Rev. 1, 1988, No. 1, 1988

inger; One Will Forget (song), Arthur Godfrey,
Pupils of Mr. and Mrs. F. A. Williams.
Value Imprengent († Idal.), Bachmann; F. A. Williams.
Spring Song, Machlesbans; Slavenic Dance, Op. (7, Krents-lein; Olpay Rodde, Haydri; Over the Mandow, Op. (6), F. No. 1, Choppi; Butterliy, Op. (3, No. 1, Grege; Milliams).
No. 1, Choppi; Butterliy, Op. (3, No. 1, Grege; Vales-Serennde, William O. Bmith: Tarantelle, Engelmann; Fantasie Espagnioh, Wachs.

Depugnoe, wason.

Pupils of Broad Street Conservatory of Music, Philadelphia.
Far From My Heavenly Home (song), Tours; Reverie,
Schutt, Wandeerr's Song (song), Schubert; Valee, E minor.

Chaminade; Impromptu, Op. 142, No. 3, Schubert; Polonaise,
Op. 8 (violin), Laub.

Dr. S. CREIGHT, PROBLEM CO. S. CREIGHT, PROBLEM CO. Physics of Mr. J. Hult: "A Symmer Day Reviewlet". Surjee, Fatina: Promender (1 hdd.), Engelmann: By MacCignoni: Silvery Waters, Lange; The Myric Wachi. Thora Boss, Bondel: Lest Rois of Symmer, solo, with Deithors, Boss, Bondel: Lest Rois of Symmer, solo, with Deithors, Boss, Bondel: Lest Rois of Symmer, Bondel: Lest Rois of Symmer, solo, with Deithors, Bondel: Lest Rois of Symmer, solo, with Deithors, Bondel: Lest Rois of Symmer, solo, with Deithors, Bondel: Rois Control, Contr

Pupils of Elsbeth Ehrsam-Chase (Violin) and Clarence L

Pupper Control of the Control of the

Peyplik of Mr. and Mrs. Wisiton.
Retrait des Flambeaux (6 hds.), Plessie; Vogel im Walde,
Bohm; in Drems, Chipman; The King's Hussars (6 hds.);
Bohm; in Drems, Chipman; The King's Hussars (6 hds.);
Ave Maria (violin obl.), Fuller; La Baladine (6 hds.), Lyzsberg; The Wood Bird and the Minnesinger, Harmton; Value
Brillante, Chopin; Moto Perpetuo, Bohm; invitation to the
Value, Weber; Lustspiel (overture, 6 hds.), Bela.

Papils of Adda Eddy.

Le Carrillon (4 hds.), Ringuet; Nearr, W God to Thee (transcription), Holshouser; March Brillants, Noris; Holy City, Adams; From Other Days, Hewitt; Oberon de Weher (4 hds.), Lepbach; We Könnt' ich Deln vergessen, Lichner; Le Graeleux, Hunten; Tramway Galop (4 hds.), Gohberts; Allenand Fantisis, Lephach.

Decretz, Allemand Farlulais, Leybach.

Elementary Pipile of H. B. Bertholomes.

Loverie (1 hab.), Hehr; Bohin Sings, Te. Asswer tongs),

Eleverie (2 hab.), Hehr; Bohin Sings, Te. Asswer tongs),

Krygman; Sunnibe and Shadow, Werper; Al Possaul Meet.

Krygman; Sunnibe and Shadow, Werper; Alleman Meet.

Song, Decelle; Signing and Swinging, Dance of the Marinecties, Lullahy, Adama: Away to the Woods, Morry Mornanecties, Lullahy, Adama: Away to the Woods, Morry Morna
Borne, Decelle; Signing and Swinging, Dance of the Mari
Bornette, Lullahy, Adama: Away to the Woods, Morry Morna
Bornette, Lullahy, Adama: Away to the Woods, Morry Morna
Bornette, Lullahy, Adama: Away to the Woods, Morry Morna
Bornette, Lullahy, Adama: Away to the Woods, Morry Morna
Bornette, Lullahy, Adama: Away to the Woods, Morry Morry, Mor

Lege.

Pupils of Miss R. L. Bredley.
Potpouri of National Airs, Howard; Marsellides (i hds.).
Potpouri of National Airs, Howard; Marsellides (i) hds.).
Köhler: Richard, Walts. Op. 208. Spindler; The Dovo, Lightly Row (i hds.), Schmidt; Bitter Swett Walts. Cad-Paure; Joy Davin May, Op. 075. Sebr: Dense of the Payarders (i hds.), Robbinstein; Wilh Wild and Tide (is heart). When the Company of th

Papils of the Chicago Piano College
value, E Minor, Chopin, it was a Lover and his Lass
(song), Navin; Polonaise, A Major, Chopin; A Night Song,
H. H. Watt, Minuetta a l'Antico, Seebeeck; My Desire (song),
Himoreque, Op. 6, No. 2, Grieg; Nocturne, B Major, Chopin; Valse, E Major, Mosskowski.

Admused Papils of the Sherrood Musir School.

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Song of the Roses (2 pianos), Marshy; Lore's Old Sweet
Sermade (violin), França (alogo di Bravour, Gl Ada), Ranbel; Evening Bells, Water Lilles (piano and mandolin),
Escher; The Nightingale Song (violin), Zeller.

Avon the serious mistake of "constantly telling." The teacher who is constantly talking is usually accomplishing very little in any line. Talk little and do much -R. B. Dudgeon

Music resembles chess. The queen (Melody) has the most power, hut the king (Harmony) turns the

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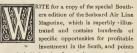
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THE ETUDE THE TEACHERS' ROUND TABLE.

WE have just heen passing through the Christmas season, the time when we are supposed to become im-bued with the spirit of "Peace on earth, good-will to men"-indeed, so surcharged with it that our entire life will contain nothing but thoughts of kindliness for our fellow-beings. We are not even permitted to forget this, for does not the Christmas reminder of it return every year to keep us faithful to our

Just as I was beginning to feel something of the fullness of this spirit in the atmosphere, I received a letter from one of our ROUND TABLE readers which contained a query that might on the face of it seem at variance with the Christmas mood. The writer of this letter seems to have always tried to put this Christmas admonition into practice, and and no ahility whatever. steadfastly refrain from uncomplimentary remarks in regard to her co-workers in the profession. To do this in this day of jealous backbiting is a matter of no small credit. But she feels that she is heginning to arrive at that period when patience ceases to be a virtue, and when it is getting to be more and more difficult to contemplate with complacency the charlatan methods of fake teachers, and the high esteem the incompetent seem to he able to attain with the public, through their assumption of superiority, and cleverness in trading on the ignorance of this same public. Now the troublesome question she wishes answered is, whether she should continue her policy of quietly ignoring all this, meanwhile measuring her own life hy her own ideals, or shall she actively fight for what she thinks is right even at the risk of being misunderstood?

It is not always easy to decide what it is hest to fession. do in face of these difficulties, which confront us all in like manner. We have constantly impressed upon our consciousness the fact that there is a right and a wrong side to everything. Much of the pleasure that we might otherwise take in life is marred by this lurking consciousness that there is a wrong side, a side from which all the beauty of texture is gone and nothing shows but a tangled confusion of threads. In textile fabrics it is possible to turn this wrong side from the sight, and without the knowledge of its existence even giving us offense. But not always so with the fahric of life. It is impossible to turn it from the sight, for someone is constantly turning it back with all its disagreeable reality. Then hecause of the interrelationship of people and their interests, there seems to he a tacit agreement to cover up these disagreeable facts, to gloss them over, lest someone he injured. But to those who helieve in the supremacy and perpetuity of right, there is a tendency to embitter the mind in this permitting of so much sham to pass unresented. Through it the disillusionment in regard to the actual conditions of life hecomes greater and greater every day. There is so much of it that one's faith in the much vaunted power of right grows less and less. When falsehood and sham flourish like a green hay tree, and all the rewards seem to he for the unjust, it does make one inclined to question whether it is really worth while to struggle so earnestly and valiantly for the attainment of a standard that seems absolutely unnccessary. There is scarcely a man, whatever his trade or profession, who has not heen confronted by the subtle temptation to follow the easy methods of those who slip by all the difficult questions of right and wrong, and the strenuous upholding of basic principles, making a profit anywhere and anyhow. Competition is keen,—men stand shoulder to shoulder; a little reaching forward, if it does break the rank,what will it matter, if it makes one a leader? No one who has ever resisted an evil impulse will speak lightly of its power. And in many cases the evil is scarcely recognized by the guilty one. It is probably true that even the greatest criminal justifies him-self, more or less, to his own conscience. This is possibly the reason why he appears so hardened and indifferent.

We have not, in this article, to deal with the gross or usual catalogue of wrongdoing, but only to speak a word of condemnation, which is really merely a warning, of those who belittle the musical profession and are the real foes of the cause of art. Scattered over the length and breadth of this country of ours are men and women who "teach" music. Now, even the little district school teacher must have some guar-

tirely without references or credentials of any sort is that of music teacher. The tradesman must demonstrate strate his personal ability, if not his character. But men and women who play or sing execrably upon the instrument they profess to be able to teach others to master, without testimonials as to preparation for the work, or as to character, or even as to previous standing, can go into any town or village in these United States of ours and secure pupils; these same pupils heing the children of respectable parents of average intelligence, and really desirous of their children's well-heing.

There is something pitiable in the spectacle of a man who has lahoriously achieved a position where he can give his children opportunities he himself was unable to secure, paying out hardly earned money in the endeavor to refine or educate a child in music. to someone who has absolutely no claim to confidence

We are an intelligent people, as a people. We gen erally investigate matters with some degree of thor-oughness. We ask references and guarantees from those who serve us and those whom we serve But we seem to say farewell to common sense, to prudence, and to the actual evidences of our five senses when we enter that specific domain of art called music. You will find a father intrusting a child with a voice which anyone can hear to be strong and sweet to some teacher (now, God save the mark!) who sings off the pitch in a eracked falsetto. This is a fact which has come under my own ohservation. This same man would not make any kindred mistake. He would not send his son to study grammar with a man who knocked the king's English into a cocked hat. But no question of fitness seems to he raised in many minds as to this particular pro-

I have instanced the vocalist, because the pretense is so much greater than among instrumentalists. The temptation is manifest, especially at this day. The standard of the player has rapidly advanced and people are heginning to understand that it requires years of conscientious effort to attain eminence upon any instrument. The voice, on the contrary, still re mains comparatively unchallenged upon artistic lines, in America. A ballad fairly well sung still satisfies the general demand, and it does not seem a difficult thing to a very ordinary musician to undertake to teach this. If you tell them that long years of study, experience, and scientific experiment,-and intimate knowledge of physiology,-a keen observation of character and temperament -are morely the primary essentials of a good vocal teacher, they will not even understand you. To have played accompaniments for a really good teacher for a short time constitutes one man's equipment. To have sung a little, almost entirely without training, another's. To have studied six months or a year, another's; while I know of one instance where the grocery husiness was discarded for a vocal studio. It is a solemn fact that the last named teacher used to counsel the use of onions by his students to strengthen the tone. When we realize that the delicate instrument, unseen, divinely fashioned, played upon by the breath, as the Æolian harp is by the passing breeze, is at the mercy of these Goths and Vandals, we cannot wonder at the seeming rarity of good voices or the speedy decay of others.

It is no less lamentable that so many have their confidence abused who study piano, organ, violin, etc. A superficial equipment and a slovenly technic sometimes stultifies what might have been a good and even a great talent. When we are drawn to begin doing a thing because we love to do it, that alone argues a certain amount, if not a fitness, of ability to achieve. For the first step in learning is to concentrate, and we never concentrate so well as when we do it con amore.

It is really of very little use even to recognize the existence of certain conditions unless one can at least suggest a partial remedy. In the case we are considering, a few suggestions may he of value. In the first place, a teacher should he required to furnish certificates, or references as to ability, attainments, etc.; and the parent or guardian or would be student should be urged to insist upon them, and to examine them. So much for what we may term superficial capacity. The real capacity of the teacher, as a teacher, is tested only by the attainments of pu pils, not by some who may be especially gifted and antee of fitness for his or her fitness. It almost a law unto themselves, out a law of a class. By the character and quality of the aver-Seaboard Air Line Railway and seems that the only line in life open to people enage work done, they should stand or fall, and be almost a law unto themselves, but a fair proportion

willing to. When a teacher has many pupils for years and none of them ever passes the bounds of mediocrity, it is pretty safe to conclude that the teacher, as a teacher, is distinctly mediocre, too, When, on the other hand, a goodly proportion become more or less distinguished it is equally safe to conclude that the teacher, as a teacher, has not a mistaken vocation. The only thing that justifies teaching is fitness for it; and that fitness, while dependent to a certain extent upon what we know and what we can do consists pre-eminently in so imparting what we know that it will enable others to do what we can do, and even more than we can do, as their own powers transcend ours.

Again and again you hear of some incompetent teacher who either does not help people at all or who teaches them to do things altogether improperly. "Well, music is the only thing they know,—and they must have bread and butter!" I prefer for my own part that they should steal it! It is much less injurious to the community at large in the long run to have them take a small portion of other people's property, wherehy to satisfy an innocent and natural craving, than to take from them or to cripple them in the use of an immortal gift. A misused voice, an ill formed hand, a repressed and stultified intelligence, shall we have these pay the penalty of the most pressing need of the unfit? There is no excuse for any human be ing's not knowing at least how to do one thing well; and still less excuse for doing anything one cannot do well. Pity for the incompetent teacher has an angelic guise, perhaps, but when we realize the wholesale sacrifice of time, talent, and energy it implies on the part of an entire class of pupils, then we see this apparently lovely commiseration is really Satan disguised as an angel of light. When a man tries to do other things and proves his unfitness, he fails; hut, wonder and sad paradox! In music, he succeeds! Let us he up and doing, in the endeavor to impress upon the public the necessity for caution, as to musical ability, power to impart, and-character!

The danger of sending young and impressionable pupils, intent upon emotional expression, into the care of unprincipled persons, is apparently taken into account scarcely at all by those who should most gravely consider it.

We wish it distinctly understood that none of the foregoing strictures apply to the young teacher who has been well taught and can tell the how and the why to pupils as far as a brief education has gone.

It refers only to the empirical many who are old enough to know much and who really know very little and that little of no real value to the earnest gifted student. We have written with a thought of the worthy workers so often crowded out by meretricious charlatans, of the people misled hy ignorance. It is but an echo of the hells that so soon will ring out again upon a waiting world,-the bells that

are to "ring out the false, ring in the true!" As a conclusion to the ROUND TABLE for this month two letters containing helpful suggestions to young teachers are appended.

Concerning Corrections.

I suppose most music teachers have had their nerves racked and many a pupil's progress retarded hecause they will not heed the corrections that are made at each lesson. I am sorry to say that I have had to make the same corrections many times with the same pupil, and in cases where once ought to have heen sufficient. I always have a feeling, too, as if it must be due to a failure on my part, because of not having impressed it strongly enough upon the pupil's mind. But I have devised a little plan which has resulted very successfully in my work, and which may also he new to some of my fellow-teachers. I write in pencil on the margin of the music, as

concisely as possible, whatever the thing is for which the pupil is to work. If a wrong finger has been used, or a wrong note struck, I draw a line around the right one. Although there is nothing remarkable about this, yet it is simple and practicable. As this defaces the music considerably, and as I like to see a clean page of music, as do my pupils also, as fast as these faulty places are corrected I erase the pencil marks. I make it a game with the pupil to secure a clean page, and I find that with children it works wonders in this manner. Neither is it heneath the mentality of adults also. Every mind needs something definite to work for .- Jane M. Waterman.



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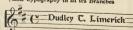
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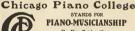
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